

the KUROSAGI corpse delivery service

黒鶲 死体宅配便

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STAFF A



Psychic

【エンバーミング】：死体修復

STAFF B



Dowsing

【チャネリング】：宇宙人と交信

STAFF C



Hacking

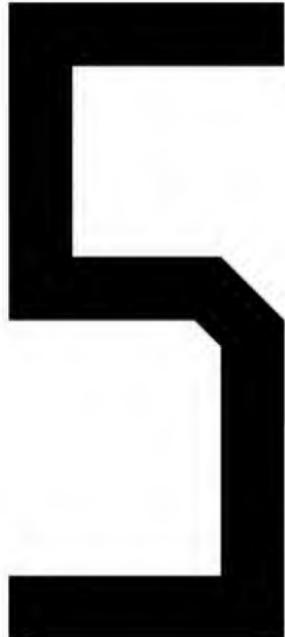
【マベット】：宇宙人が憑依

YOUR BODY IS THEIR BUSINESS!



黒鶴死体宅配便

the KUROSAGI corpse delivery service



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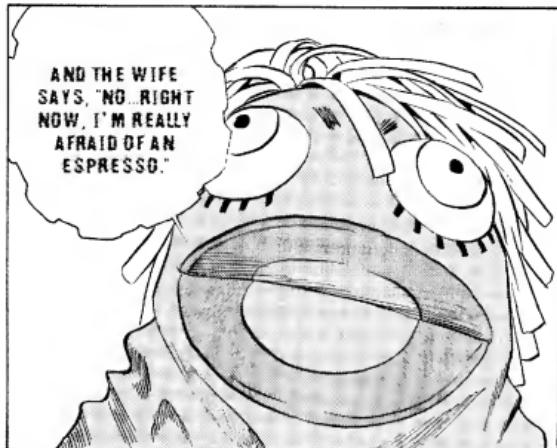
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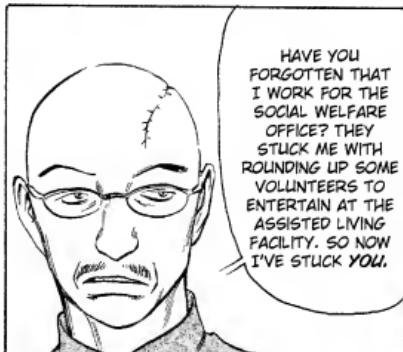
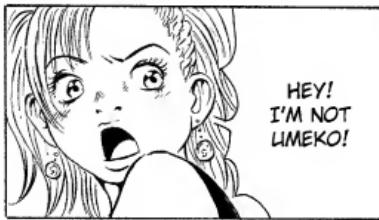
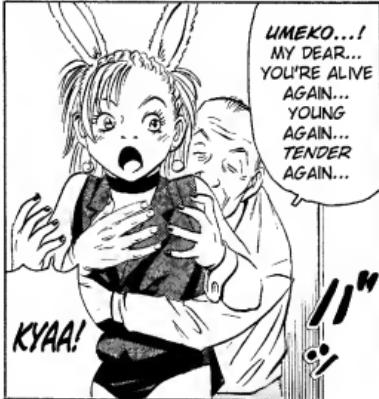
lettering and touch-up
IHL



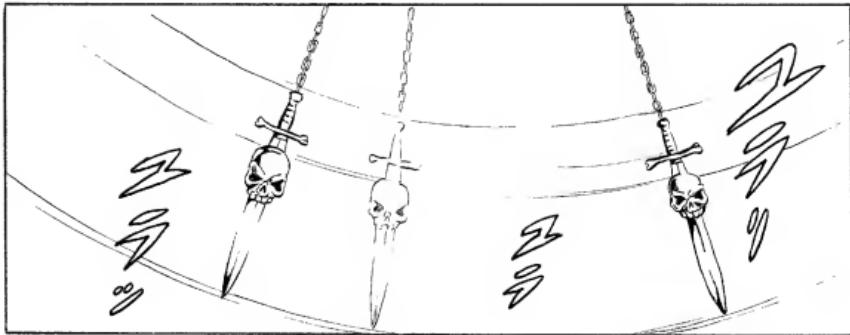
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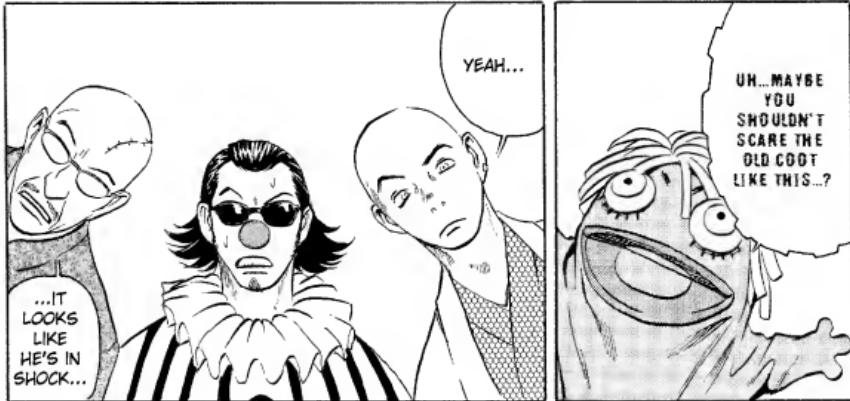
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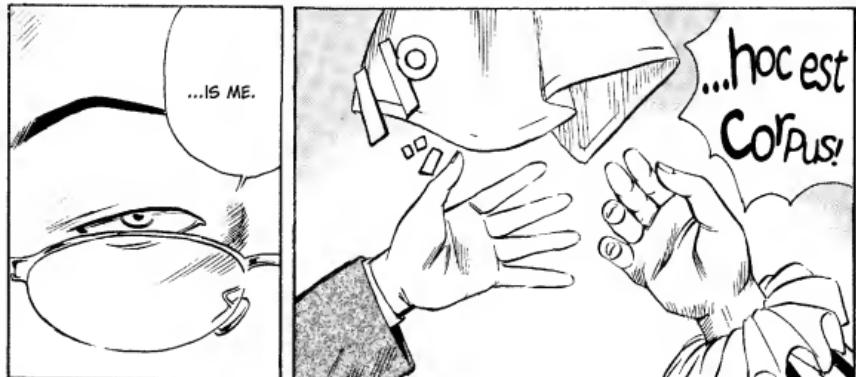




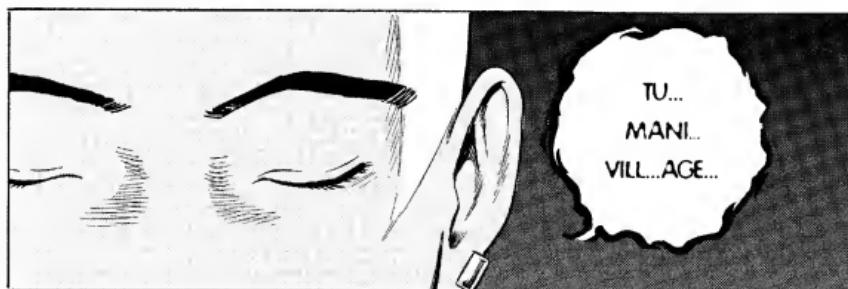


1st delivery
スタンダード・スタイル
stand still

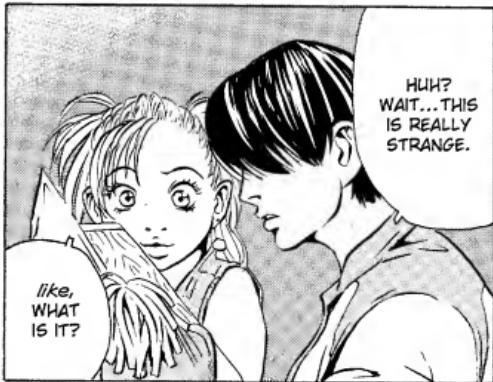














I THOUGHT OF THAT...IF IT HAD, THERE'D BE A NOTE IN THE RESIDENT REGISTRY NETWORK, OR THE KADOKAWA DICTIONARY OF PLACE NAMES...

MAYBE IT WAS MERGED INTO A LARGER VILLAGE?

NO. THERE'S NO OFFICIAL RECORD OF AN ACTUAL TUMANI VILLAGE AT ALL.

アドレス: http://www.osugita2004.horror233.jp

大杉田村伝説

I DID FIND OUT THERE'S AN URBAN LEGEND ABOUT A GHOST TOWN WITH THAT NAME.

- 大杉田村伝説 章の
- 大杉田村伝説 その裏
- マップ&行き方

BUT DON'T THROW IT INTO REVERSE JUST YET.

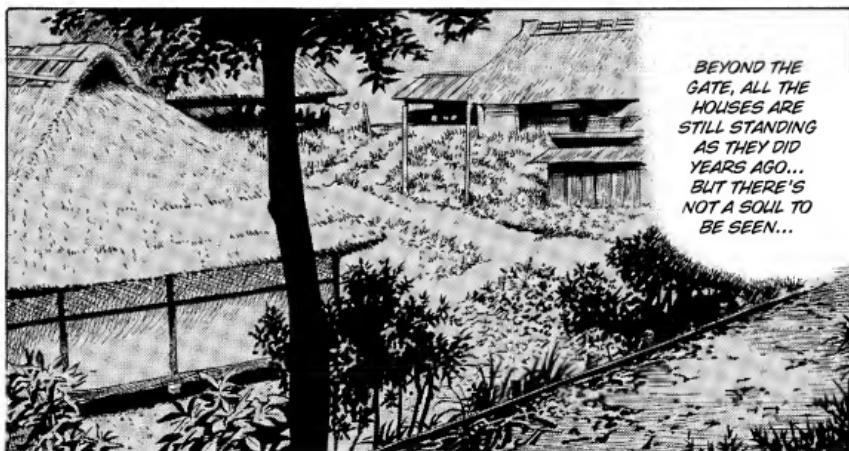
SEE, IT'S SUPPOSED TO BE THIS VILLAGE DEEP IN THE MOUNTAINS WHERE A MASS MURDERER KILLED EVERYONE, AND IT'S BEEN CURSED BY HIS EVIL PRESENCE EVER SINCE! I CAN'T WAIT TO GET THERE!

YEAH! I TOLD YOU I'D HEARD ABOUT THAT PLACE BEFORE!

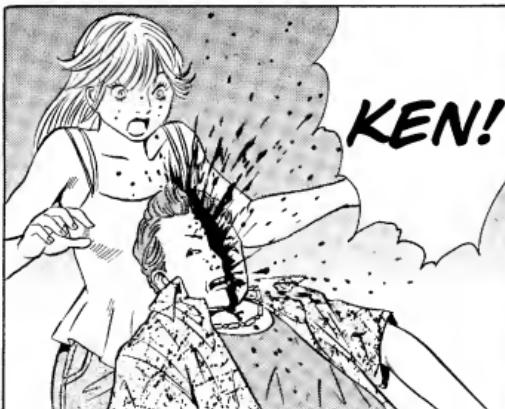
URBAN LEGEND...?

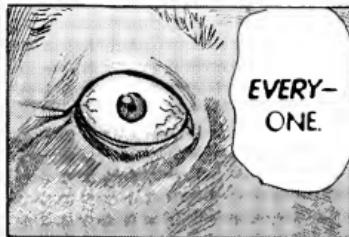
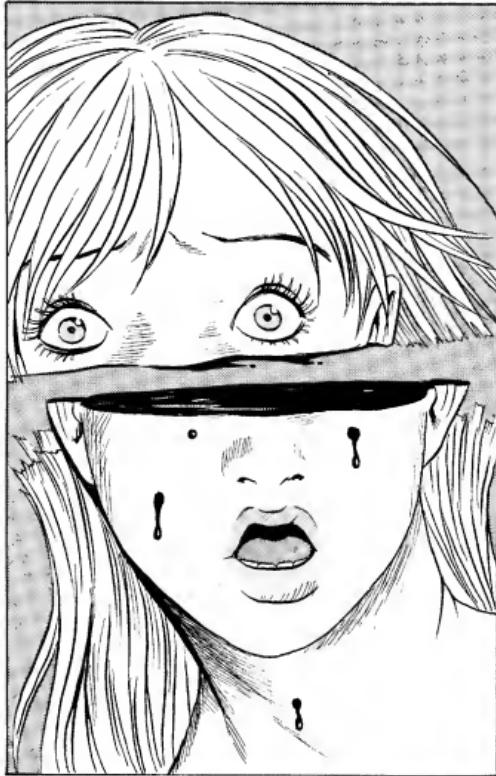


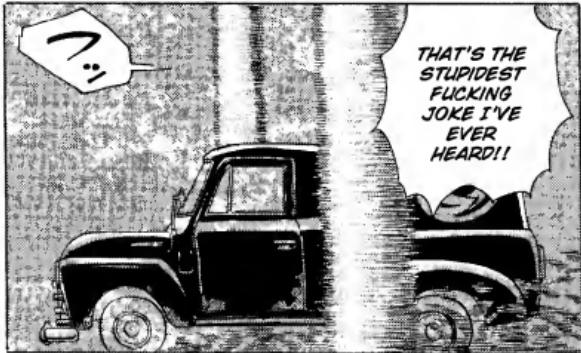
SUPPOSEDLY THEY
TOOK THE TOWN
OFF THE MAPS
YEARS AGO, BUT
EVERY ONCE IN A
WHILE, SOMEONE
GOES THERE TO
CHECK OUT THE
LEGEND...





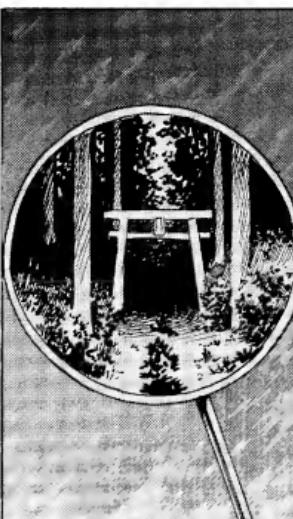


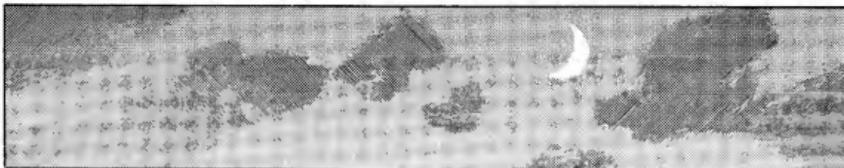
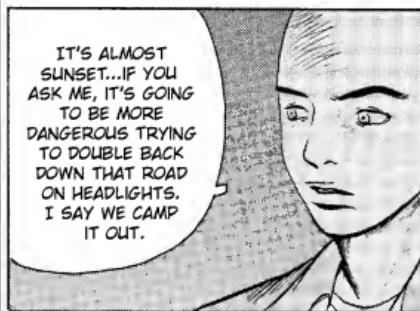




THAT'S THE
STUPIDEST
FUCKING
JOKE I'VE
EVER
HEARD!!

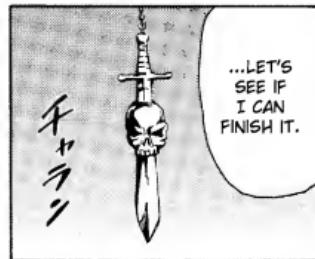
TOO MANY...
TUMANI...

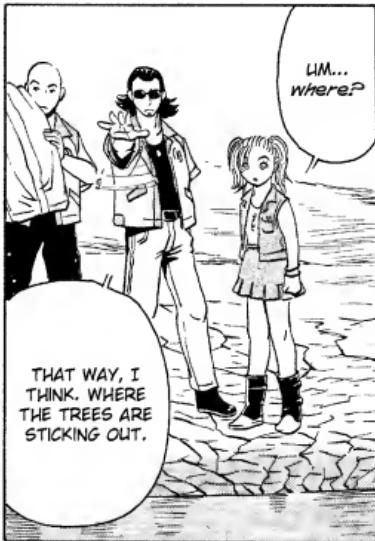














SOMETIMES WHEN A CORPSE IS IN WET GROUND, OR UNDERWATER, IN ALKALINE CONDITIONS... AND IF THE AIR DOESN'T GET TO THEM...THE FAT IN THEIR BODIES UNDERGOES A CHEMICAL CHANGE INSTEAD OF ROTTING completely.

HMM?

I DON'T GET IT, THOUGH...THEY SURE AREN'T RECENT LIKE THE STORY, BUT YOU'D THINK IT WOULD HAVE HAPPENED SO LONG AGO THERE WOULDN'T BE ANY BODIES LEFT AT ALL. THESE GUYS LOOK LIKE THEY TURNED INTO, I DUNNO, SOAP HALFWAY.

THESE BODIES WERE HACKED UP, JUST LIKE THE STORY.



OLD-FASHIONED SOAP WAS MADE BY COMBINING ALKALINE LYE WITH VEGETABLE FAT. THE SAME THING CAN HAPPEN TO HUMAN TISSUE, TOO. THE MEDICAL TERM IS ADIPOCERE... PEOPLE ALSO JUST CALL IT GRAVE WAX.



YEAH. THAT'S JUST WHAT THEY DID.

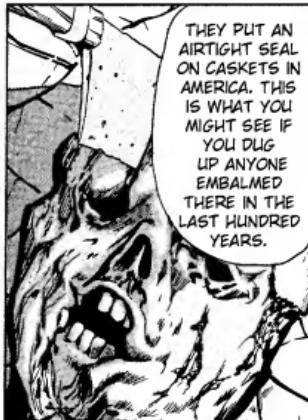


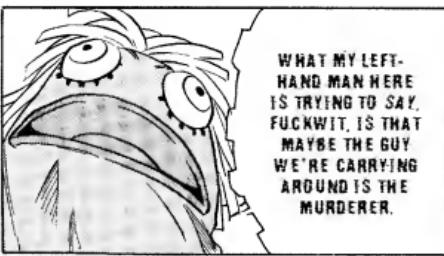
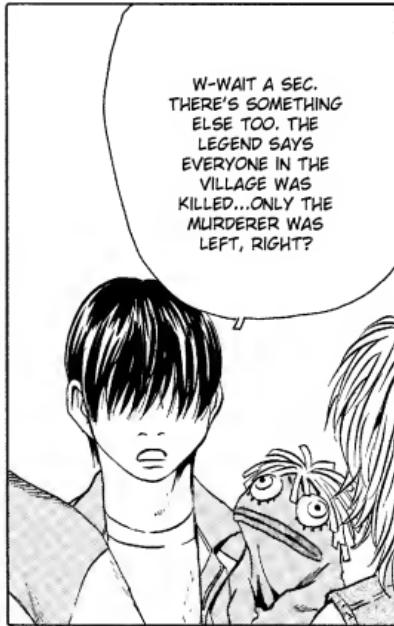
Like, I'M NOT MAKING ALL THIS UP, YOU KNOW!

BUT, YOU KNOW, I'LL BET IT DOESN'T GET YOU FRESH AND CLEAN AS A WHISTLE.

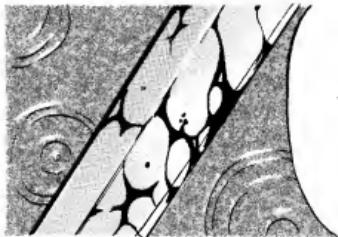
HUH. IT'S LIKE THAT OLD IRISH SPRING COMMERCIAL WHERE THE DUDE CUTS INTO THE SOAP.

THEY PUT AN AIRTIGHT SEAL ON CASKETS IN AMERICA. THIS IS WHAT YOU MIGHT SEE IF YOU DIG UP ANYONE EMBALMED THERE IN THE LAST HUNDRED YEARS.





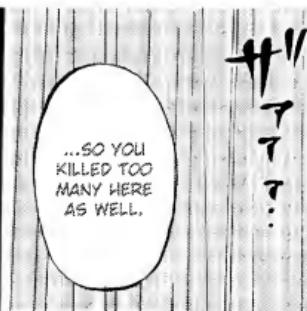




TOO MANY IN
CHINA...IN
NANKING...



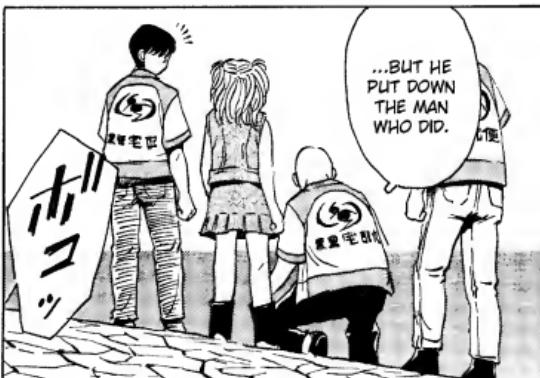
YOU'VE
KILLED
TOO
MANY.

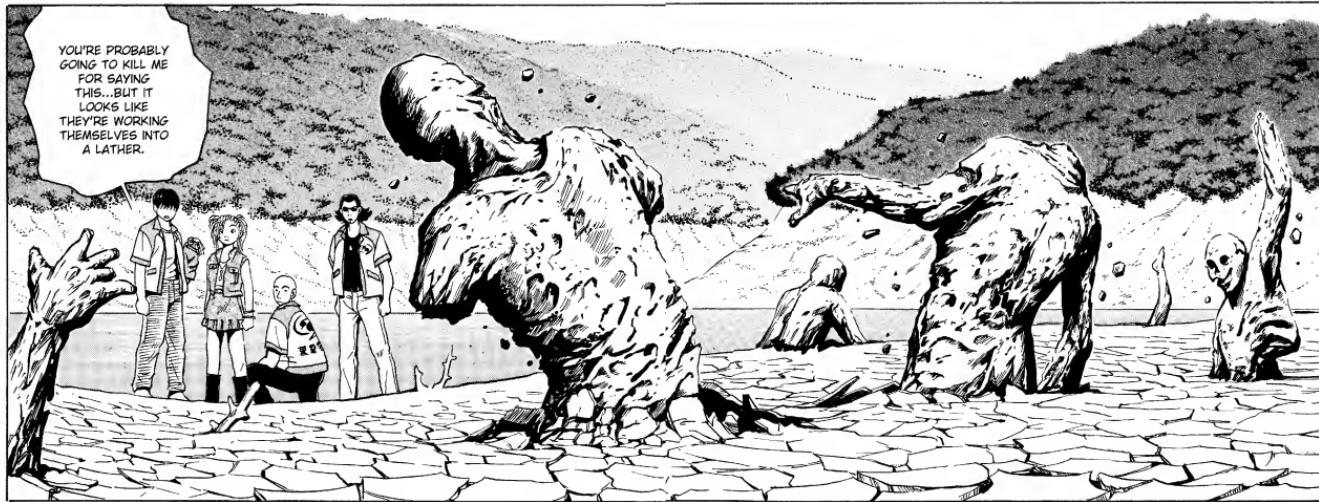
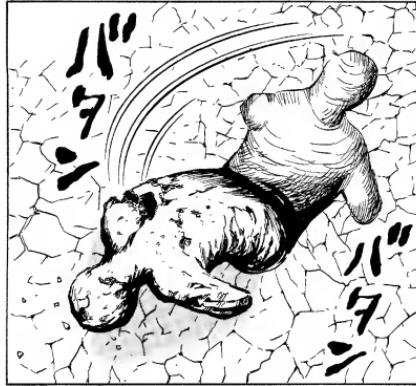


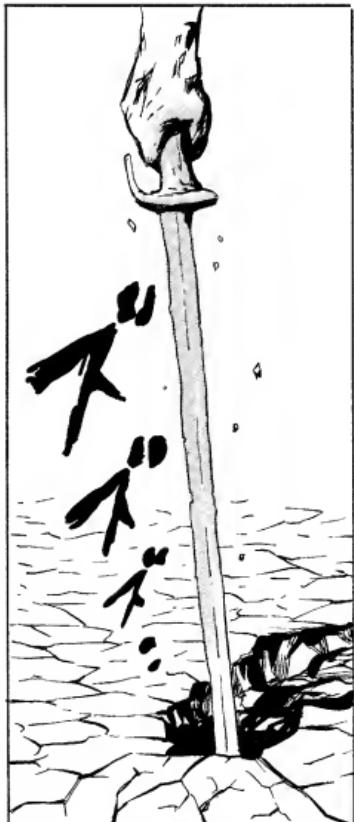
...SO YOU
KILLED TOO
MANY HERE
AS WELL.



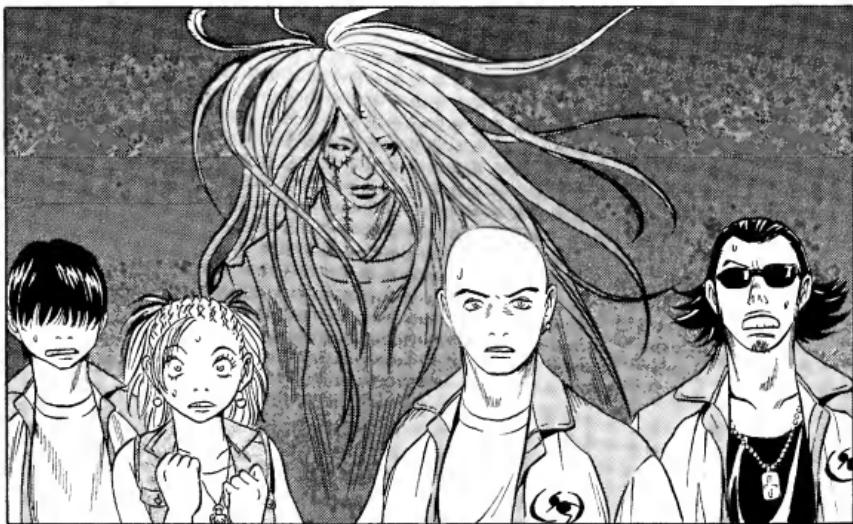
HUH?!





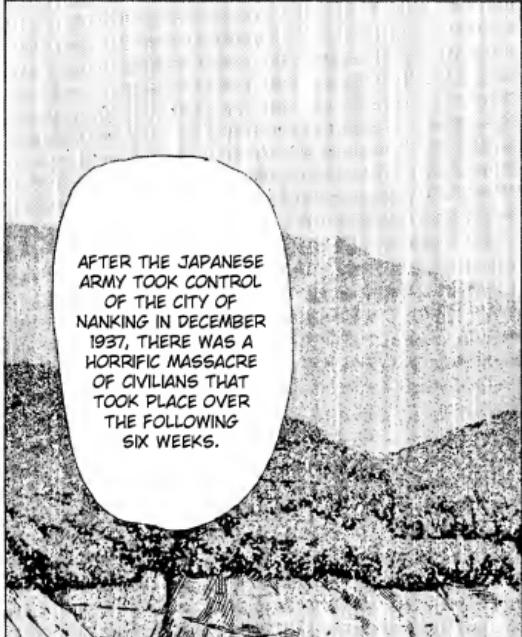








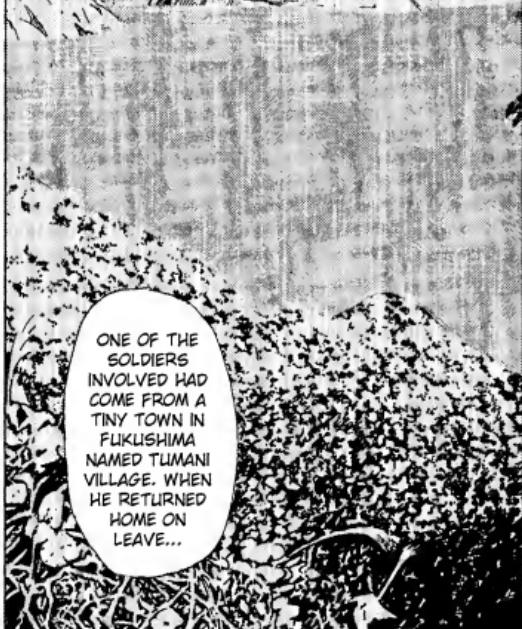




AFTER THE JAPANESE ARMY TOOK CONTROL OF THE CITY OF NANKING IN DECEMBER 1937, THERE WAS A HORRIFIC MASSACRE OF CIVILIANS THAT TOOK PLACE OVER THE FOLLOWING SIX WEEKS.



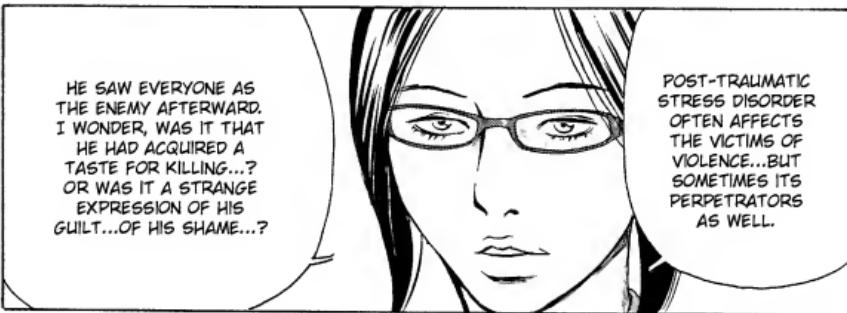
...MAYBE BECAUSE HE KNEW WHAT HE WOULD HAVE TO DO.

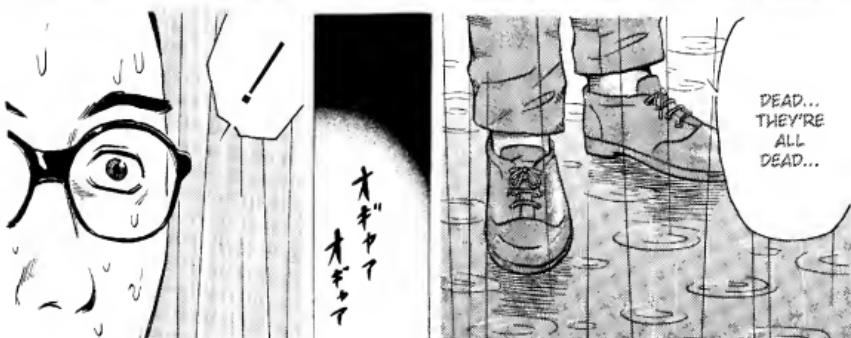
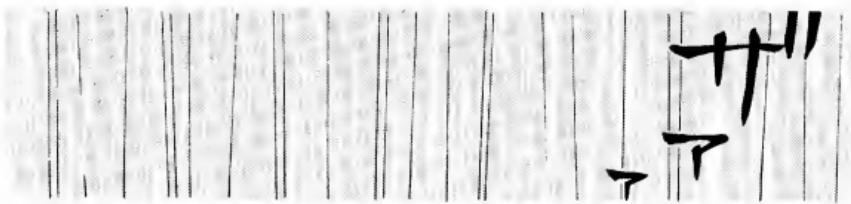


ONE OF THE SOLDIERS INVOLVED HAD COME FROM A TINY TOWN IN FUKUSHIMA NAMED TUMANI VILLAGE. WHEN HE RETURNED HOME ON LEAVE...





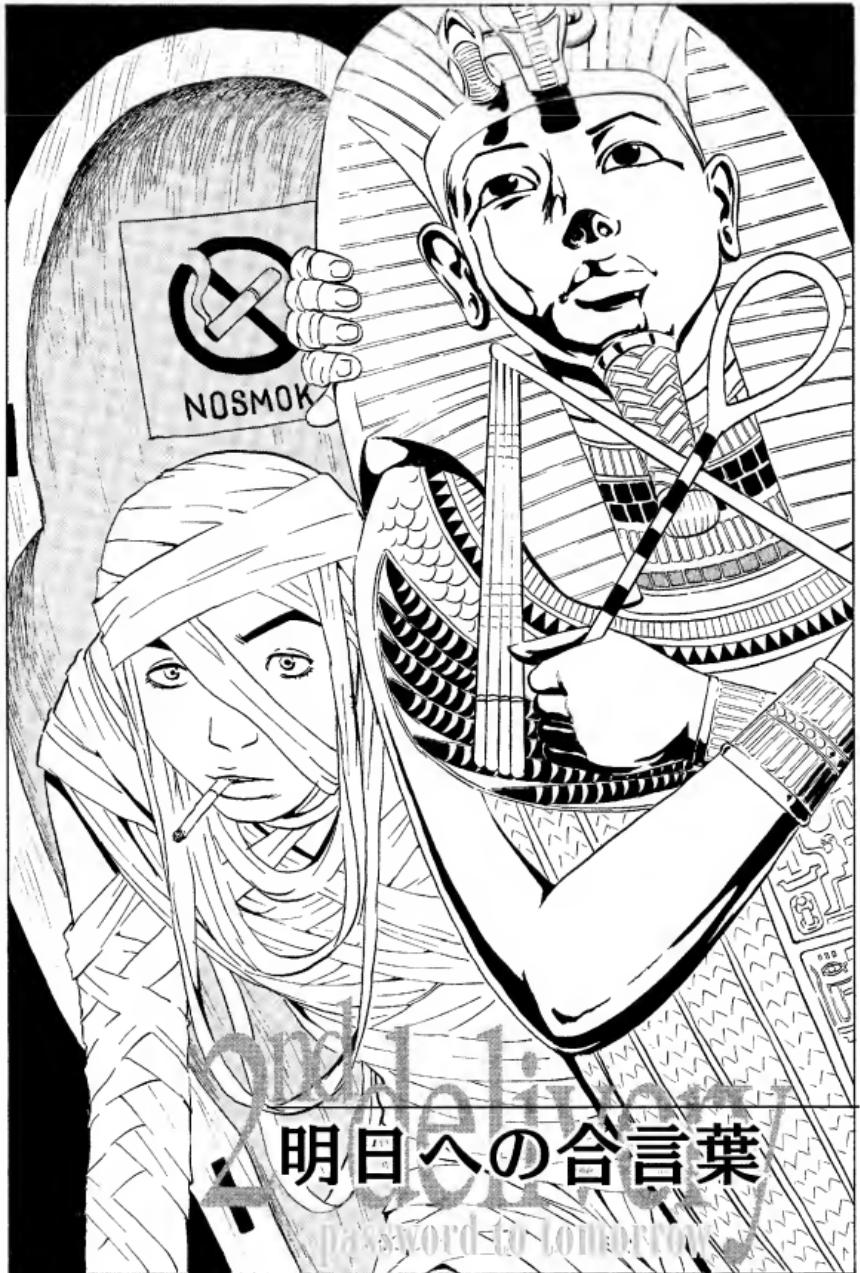




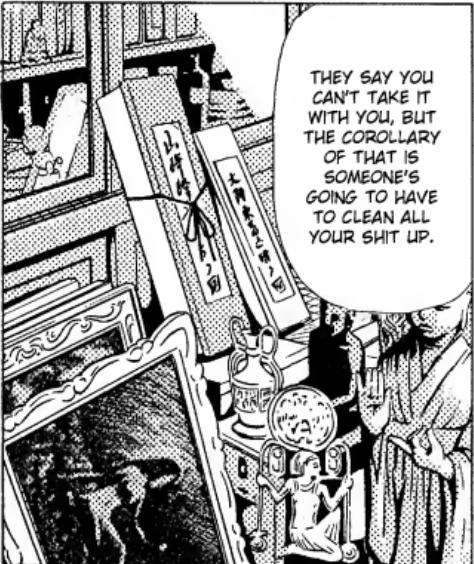


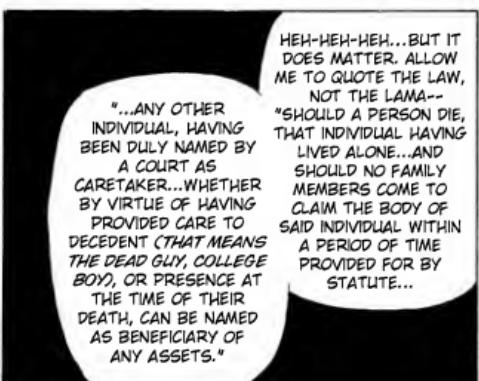
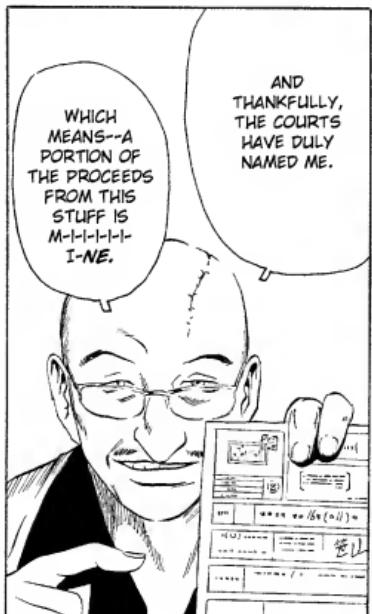


1st delivery: stand still—the end

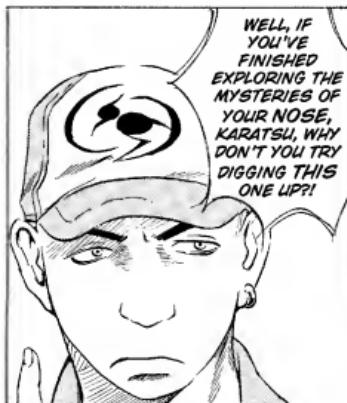


明日への合言葉

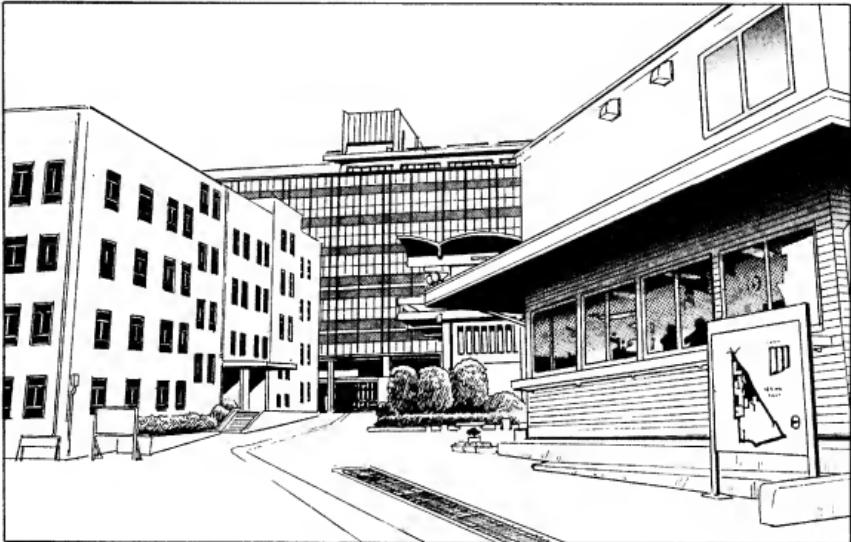




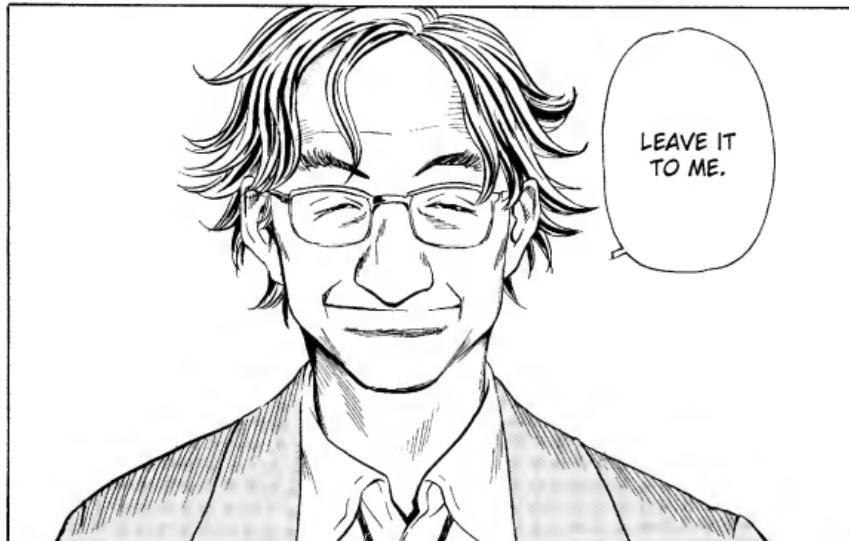
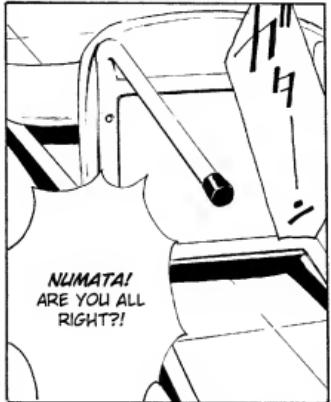


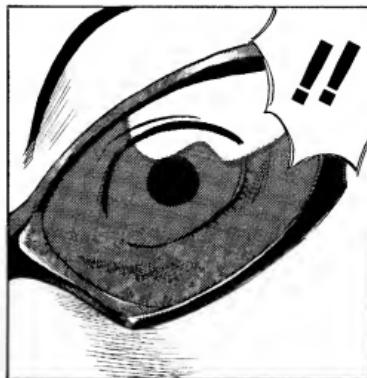
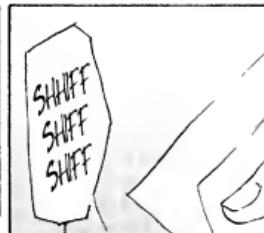






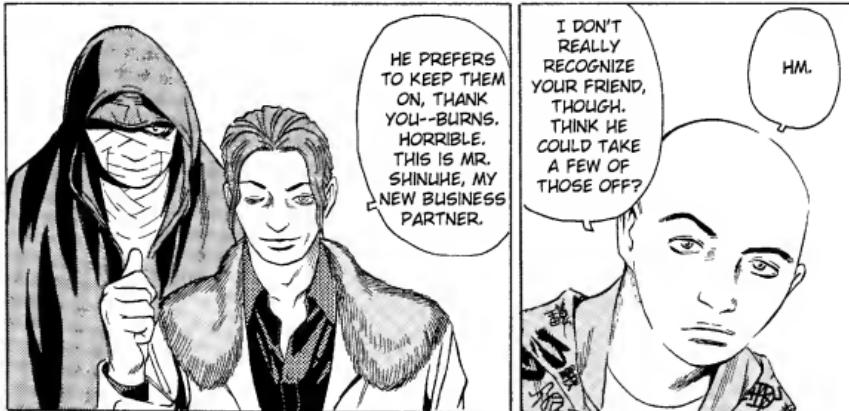


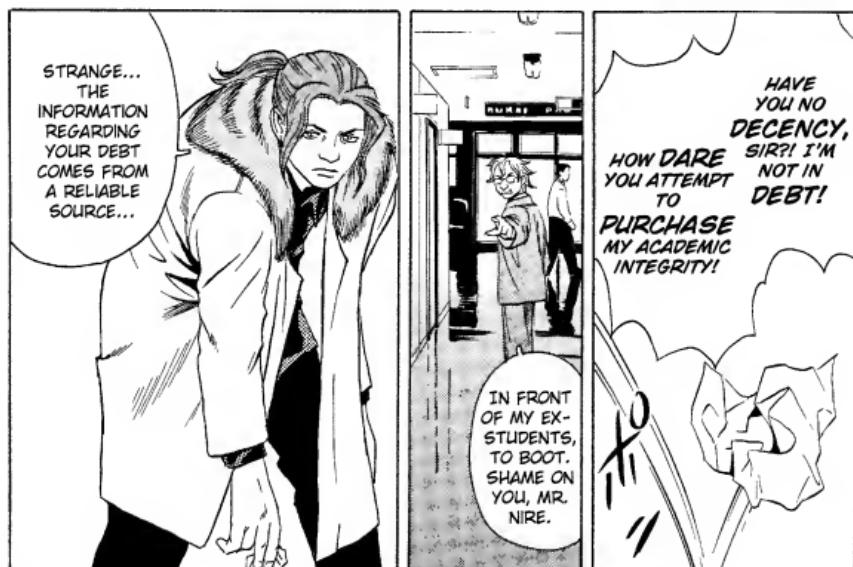


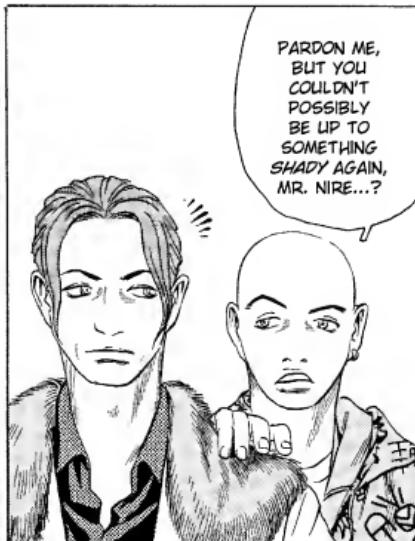












OOH-OOH-OOH!
NO DOUBT
INFILCTED BY
THE DUDE
WRAPPED
IN THE
BANDAGES?

I SEE. DOES
YOUR SERVICE
INCLUDE...A
CURSE... UPON
ALL THOSE
WHO TRY TO
STEAL FROM
THE TOMB...?!

"YOU'RE A HIGH-
POWERED EXECUTIVE.
YOU'VE WORKED
HARD. SUCCESS HAS
BROUGHT WEALTH.
SO WHY ALLOW ALL
YOU HAVE WORKED
FOR IN LIFE TO BE
SCATTERED AT
DEATH...SQUABBLED
OVER BY GREEDY
RELATIVES, LIKE..."

"...Jackals on a
bone...?"

"ENTOMB YOURSELF
IN THE SPLENDOR
YOU DESERVE. YOUR
CORPSE, PRESERVED
WITH 11 SECRET HERBS
AND SPICES, WILL BE
MUMMIFIED AND PLACED
IN A SARCOPHAGUS,
SURROUNDED BY YOUR
MOST PRECIOUS
POSSESSIONS. OUR
MINI-PYRAMID HAS
ROOM FOR YOUR
JEWELRY, YOUR
FLAT-SCREEN TV,
YOUR LUXURY
SEDAN, YOUR--"



N-N-N-NO,
WHY...

THAT'S RIGHT,
WE'RE POOR--SO
GET THE FUCK
OUT OF HERE!

IGNORE
THESE KIDS,
MY FRIEND.
THEY'VE
NEVER
UNDERSTOOD
OUR
APPROACH
TO

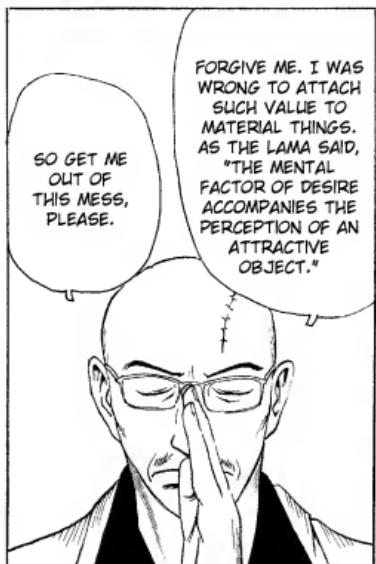
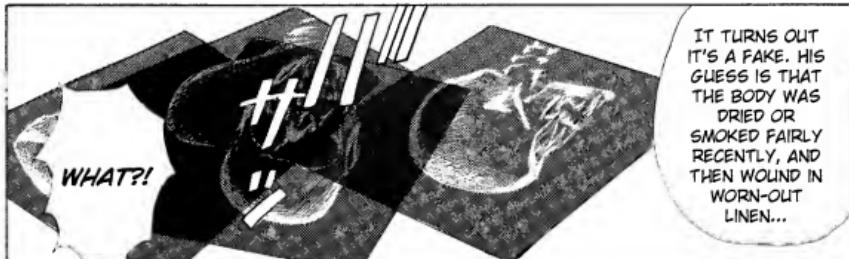
BESIDES,
IT'S NOT AS
IF THEY
HAVE ANY
WEALTH TO
TAKE WITH
THEM.

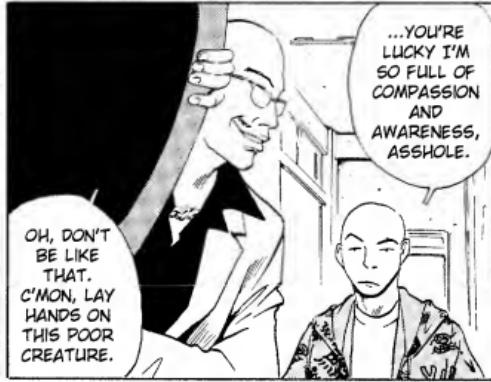


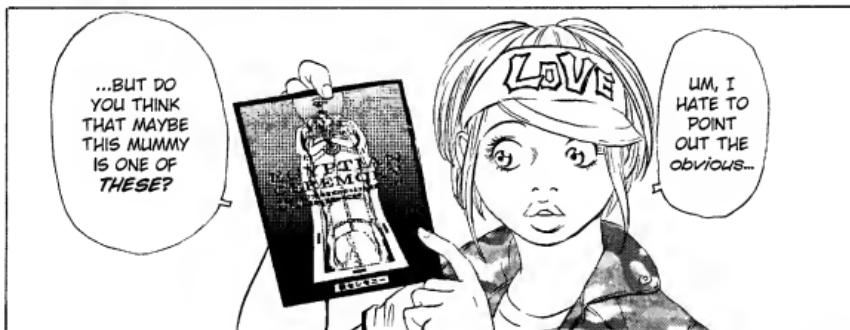


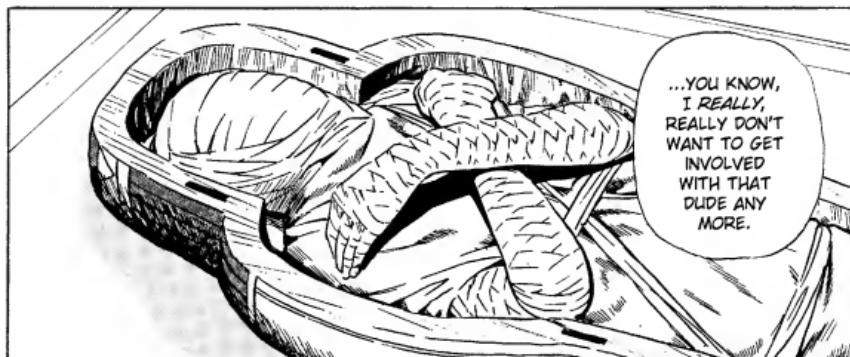
WHAT'S UP?
YOU WOULDN'T
EVEN LET ME
TOUCH IT
BEFORE, MUCH
LESS TALK
TO IT!



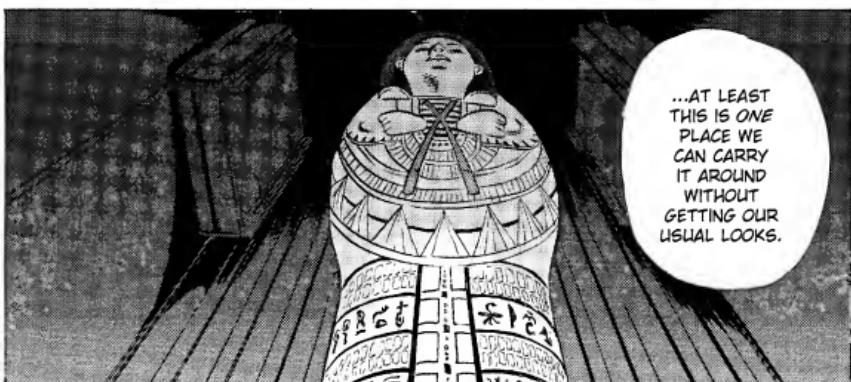
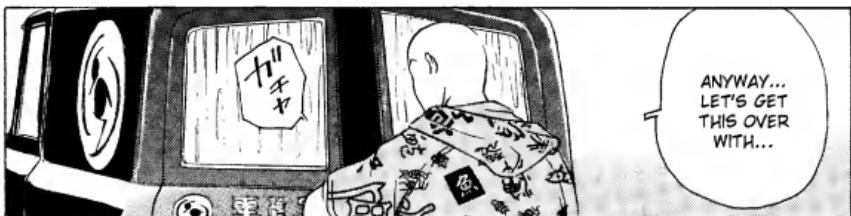




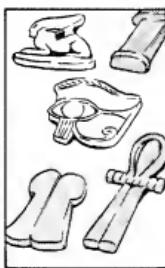




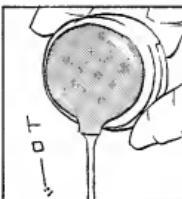
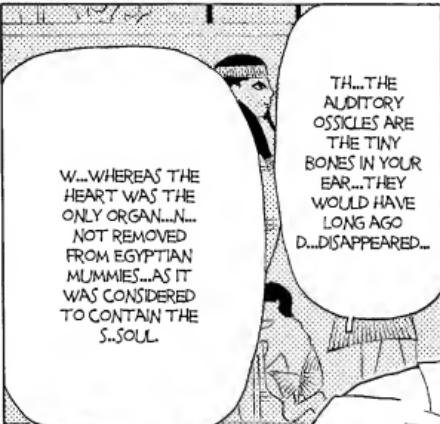
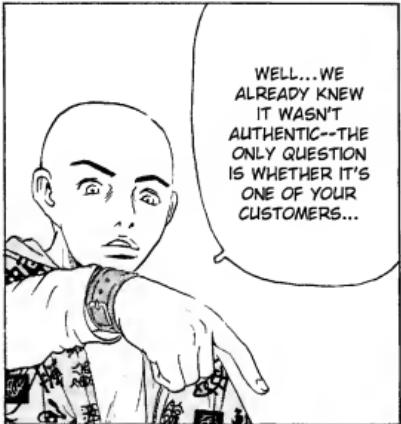




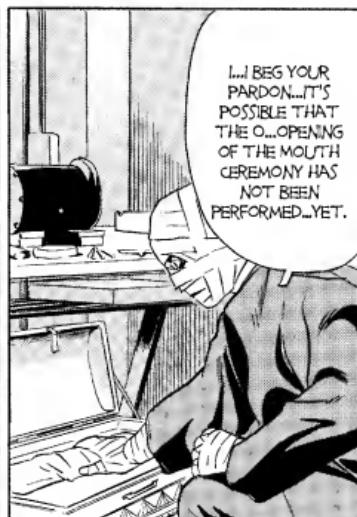












LIT IS THE FINAL
STEP OF TH...THE
MUMMIFICATION.

TH...THE OPENING OF
THE MOUTH CEREMONY
IS PERFORMED BY THE
P...PRIEST...TO ALLOW
THE DEAD TO EAT,
DRINK AND TALK...IN
THE AFTERLIFE.

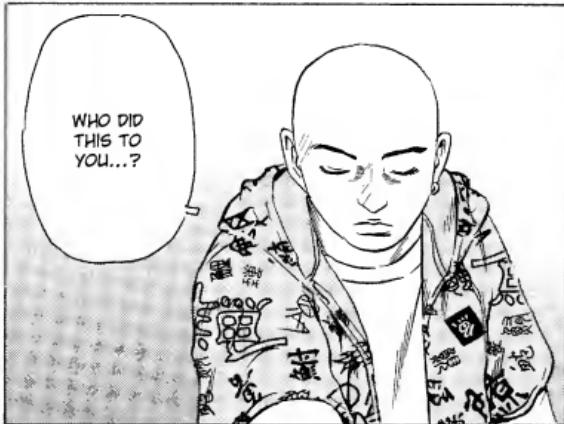
...MY FLESH IS
ETERNAL...I SHALL
NOT WITHER
AWAY IN THE
ETERNAL LAND.

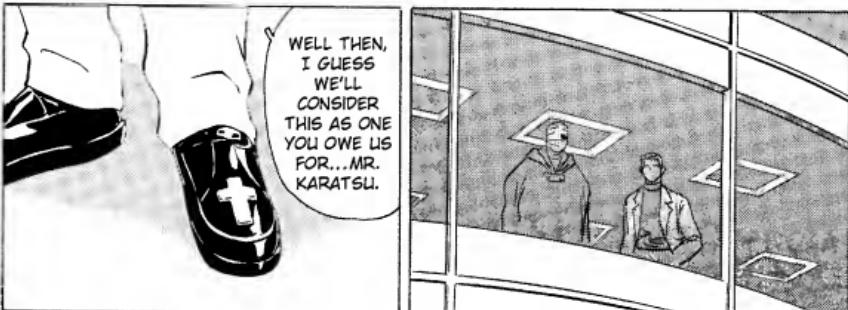
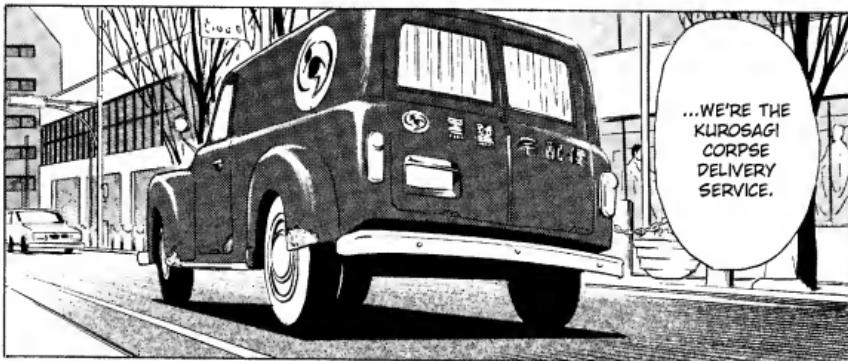
HONORED BE
THEE, O GREAT
FATHER
OSIRIS...MY FLESH
IS ETERNAL...

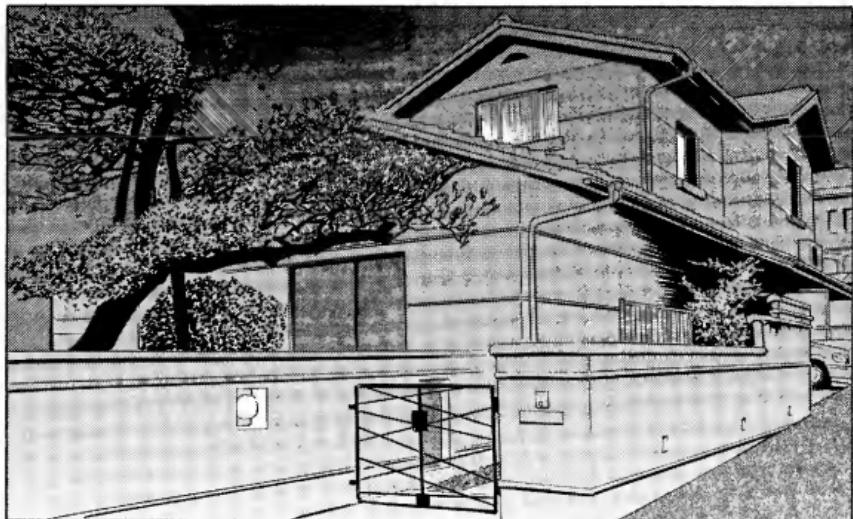
...I SHALL NOT
ROT, I SHALL
NOT CRUMBLE, I
SHALL NOT BE
FEASTED UPON
BY MAGGOTS...

...I SHALL
REMAIN...REMAIN
AND LIVE...I
SHALL AWAKEN,
ILLED WITH
STRENGTH AND
AT PEACE.









会員制古美術専門

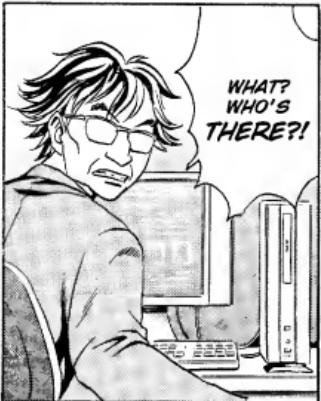
現在乃入札価格

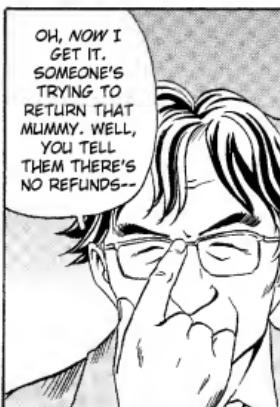
1,100,000,000 円

...ALREADY OVER A BILLION! WONDERFUL.

111-B DC 1822311

古代木彫製造
モノ及レジナル色彩木彫









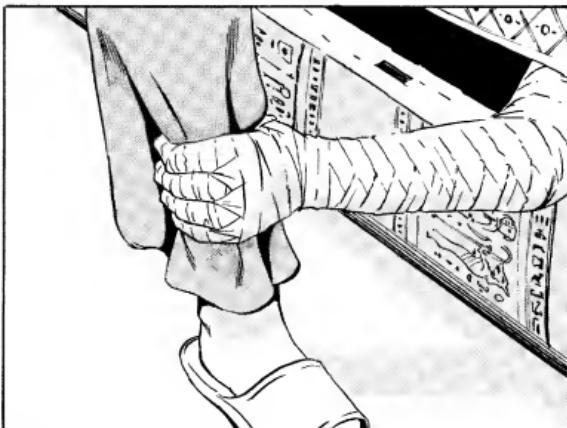


...SA...ID...
YOU...
WOULD...
HELP...

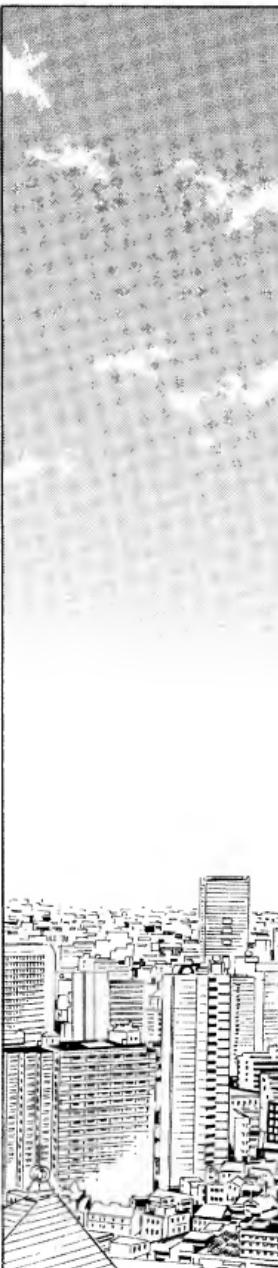
...BUT...
YOU
MADE...
ME...INTO
TH...IS...!

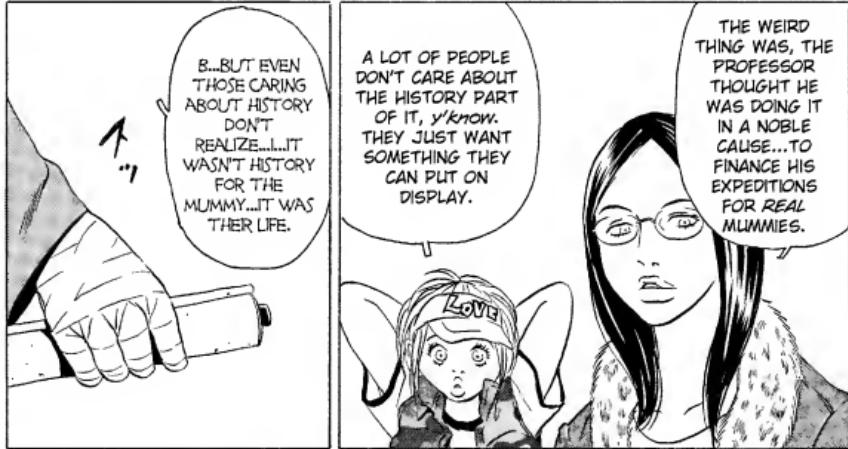


N-NO...
I...

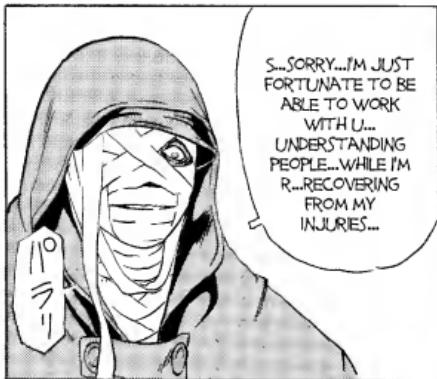








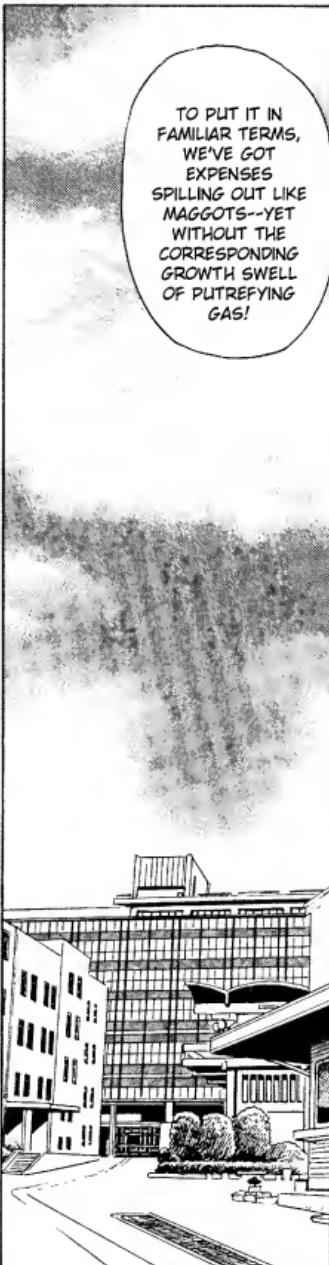
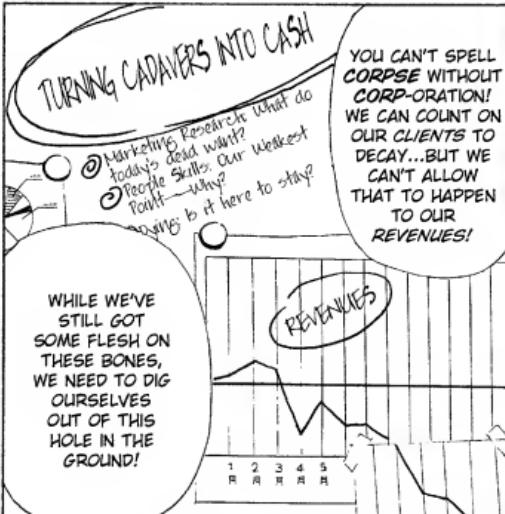




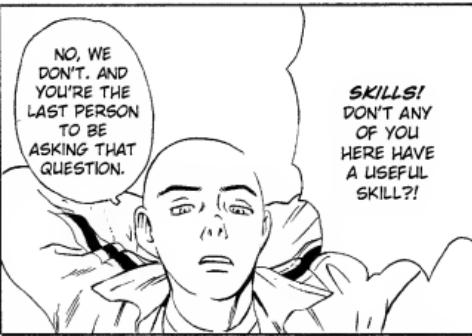


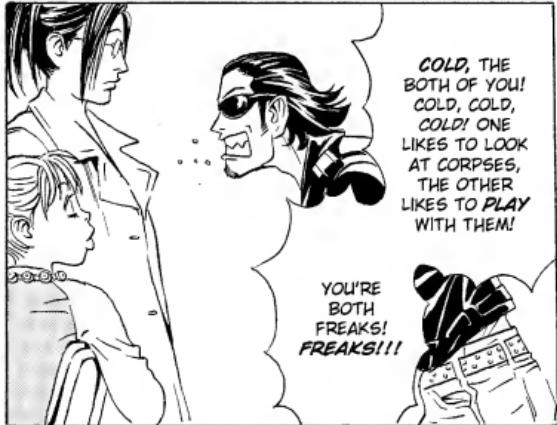
3rd
MURDER
少しば私に愛を下さい
please give me a little love

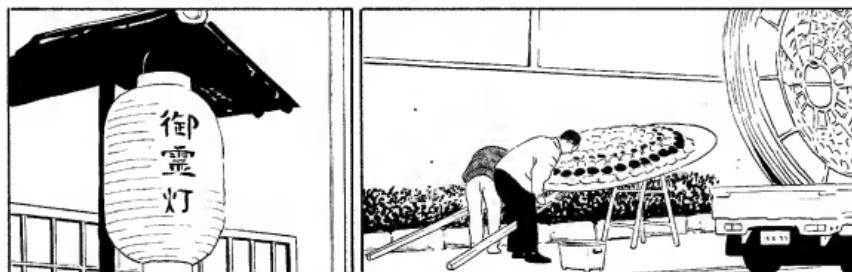
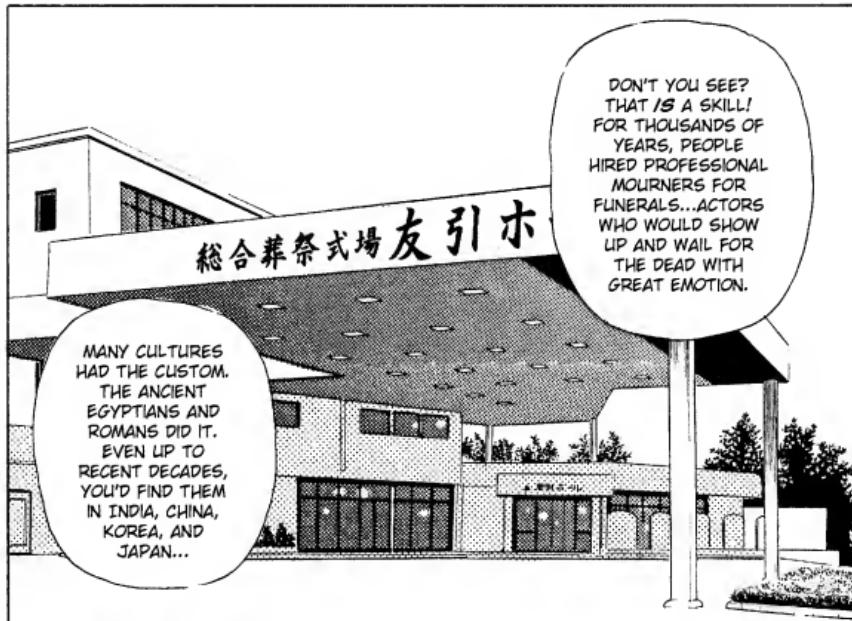


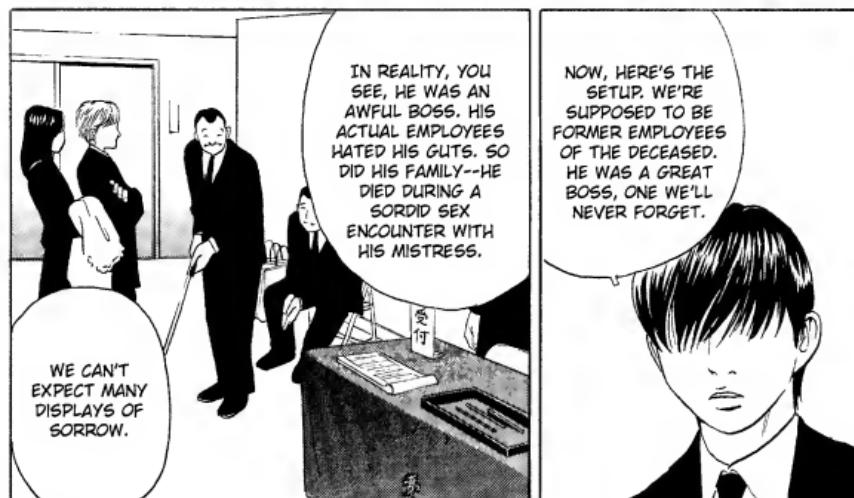
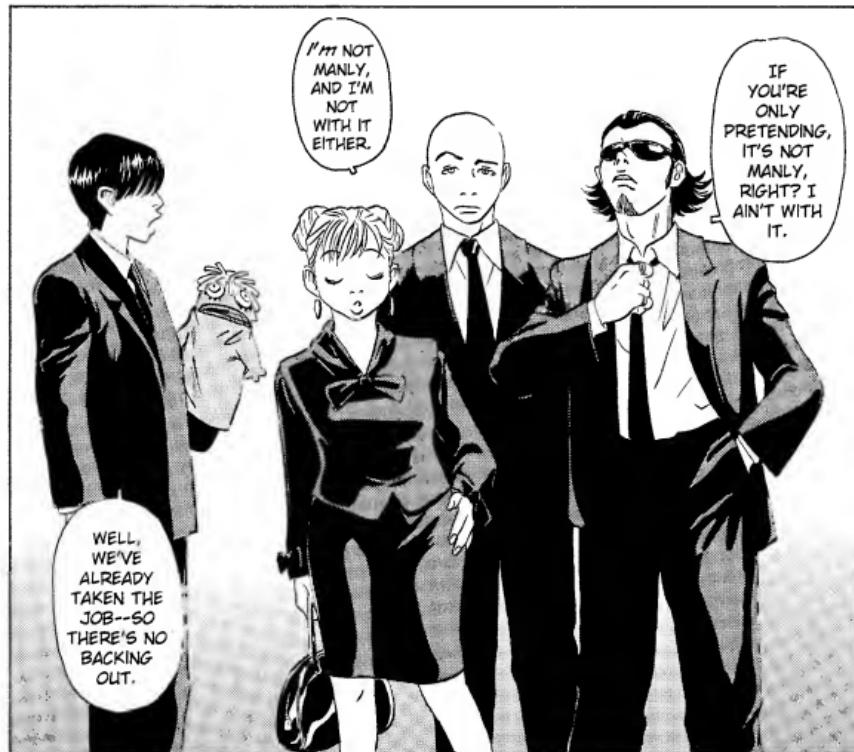






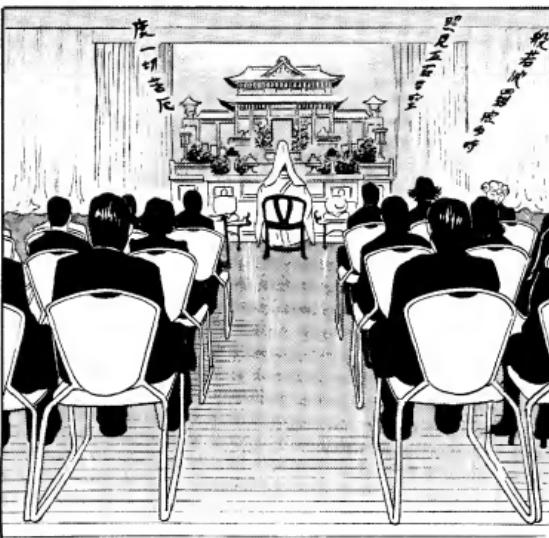




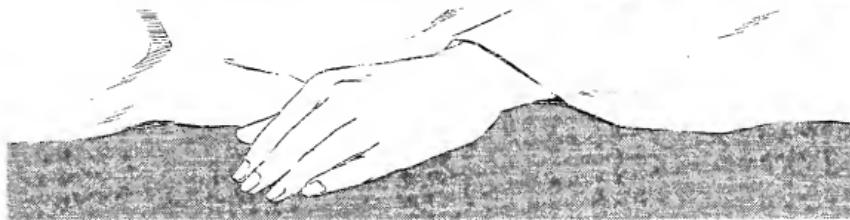


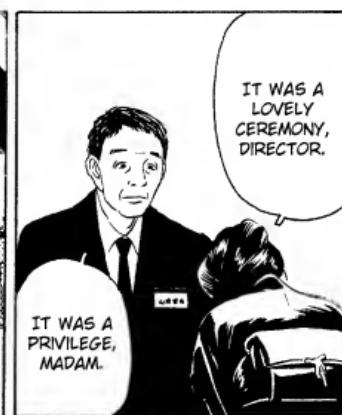


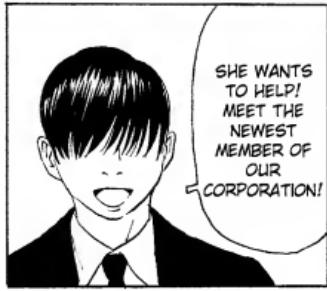
BUT, THIS BEING A FUNERAL AND ALL, PEOPLE STILL HAVE TO KEEP UP APPEARANCES--AND AS NO ONE ELSE HERE WOULD SHED A TEAR EVEN IF YOU SHOVED THEM INTO A FUCKING ONION CART, THAT'S WHY WE WERE HIRED TODAY.

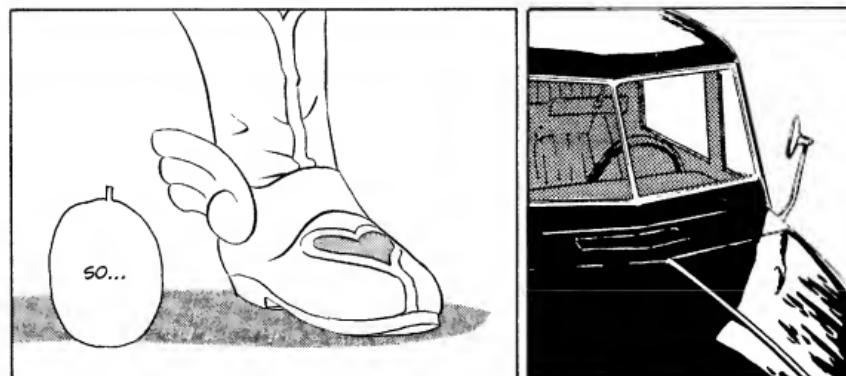
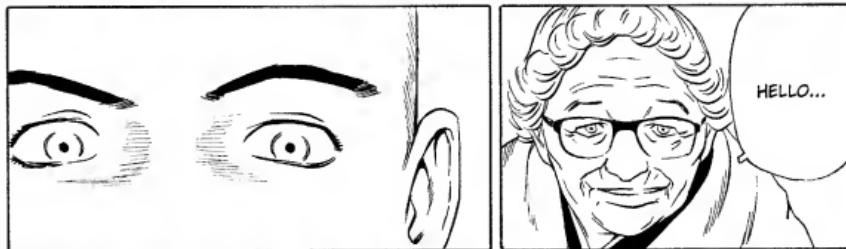














WELL, JUST TAKE IT ANYWAY. WORD GOT OUT AFTER THAT BUSINESSMAN'S FUNERAL...WE'VE BEEN GETTING REQUESTS FROM FUNERAL HOMES ALL OVER.

NAH, MAN, ONIONS DON'T WORK ON ME. IT'S LIKE A MUTANT POWER.

NO, YOU TWO ARE ON A DIFFERENT JOB. HERE, YOU MIGHT NEED THIS.

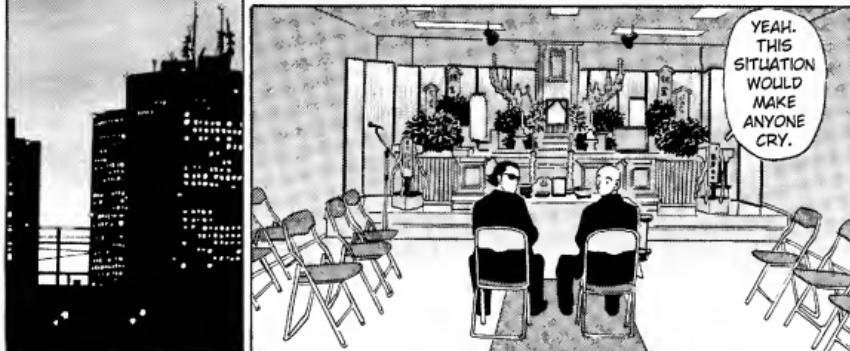
OKAY, SO WHO DO KARATSU AND I GOTTA BE? HER MASCOT? WHAT KIND OF MASCOT'S DOES SHE GOTTA BE? I HOPE IT'S SOMETHING COOL, LIKE BEARS.

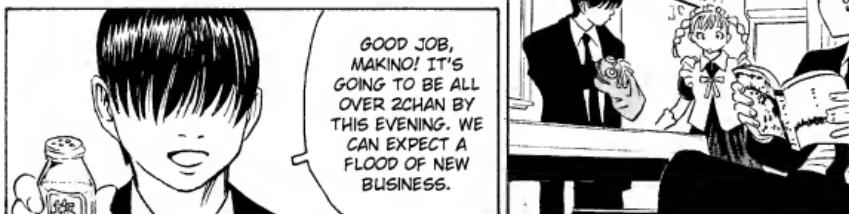
OF COURSE THERE'S MORE! WE'VE GOT TO MAKE UP FOR ALL THE MONEY WE'VE LOST IN THE PAST! NEXT IS A MANGA ARTIST--TONE INHALATION--AND THEN, THERE'S...

THERE'S MORE?

OKAY. FIRST UP TODAY, AN OLD MAN NEGLECTED IN LIFE BY CHILDREN WHO NOW WISH TO SHOW THEIR LOVE, THEN A SHUT-IN WHO DIED OF...IT SAYS HERE "ENNUI"...THEN--







THE DISTRICT ATTORNEY'S OFFICE ANNOUNCED THERE WERE BRUISES ON THE BODY, AND THAT EIKO'S MOTHER, HARUKE, HAD A RECORD OF CHILD ABUSE...



POLICE CONFIRMED REPORTS THAT EIKO WATANABE, AGE SIX, FROM SHINJUKU, MISSING SINCE WEDNESDAY, HAS BEEN FOUND DEAD AFTER A SEARCH OF THE BACKYARD SHED IN HER RESIDENCE.

WOW,
NUMATA. THIS
IS A FUNERAL
YOU SHOULD
GO TO.

OH,
THAT
POOR
LITTLE
GIRL.

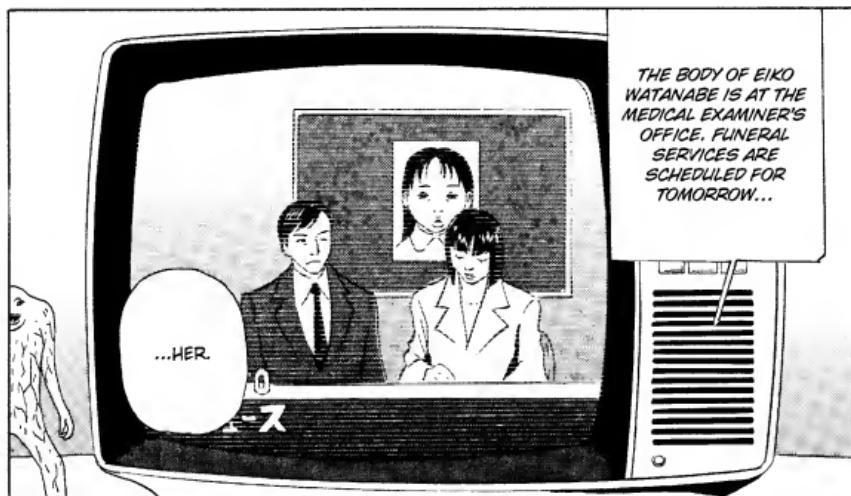
...HARUKE
WATANABE HAS
BEEN TAKEN INTO
CUSTODY FOR
QUESTIONING IN
THIS INCIDENT.
PENDING
FURTHER--

WHINER!
AT LEAST
YOU DIDN'T
HAVE TO
WEAR
THIS!

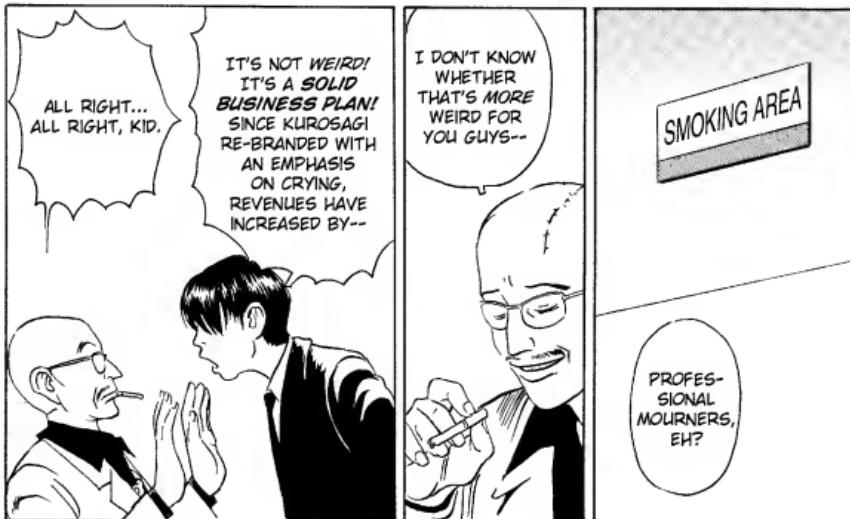
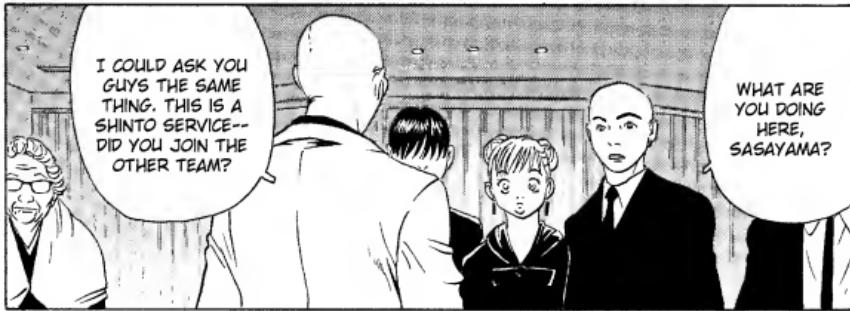
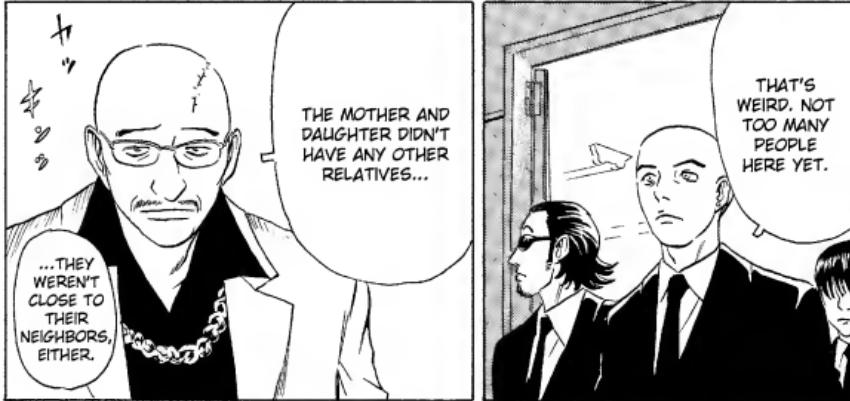
THIS ISN'T
PLAYING WITH MY
EMOTIONS. THIS IS
SOMETHING REAL
I'M FEELING
RIGHT NOW--

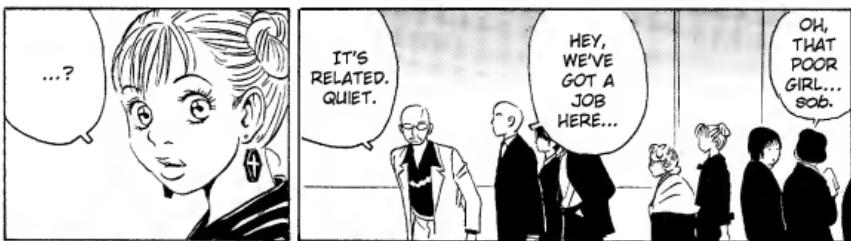
RIGHT...
THIS IS
EXACTLY
WHAT I
MEAN,
MAKINO.

...BUT THAT'S
JUST WHY I
DOUBT THEY'RE
GOING TO NEED
US, NUMATA.
THERE'S GOING
TO BE PLENTY OF
FRIENDS AND
RELATIVES AT
THAT SERVICE.



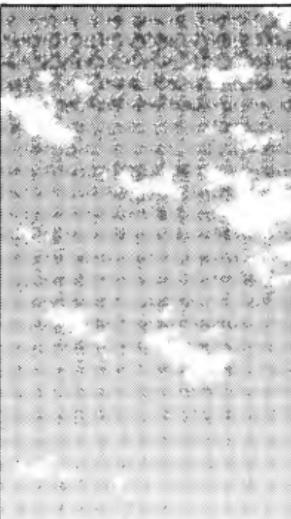
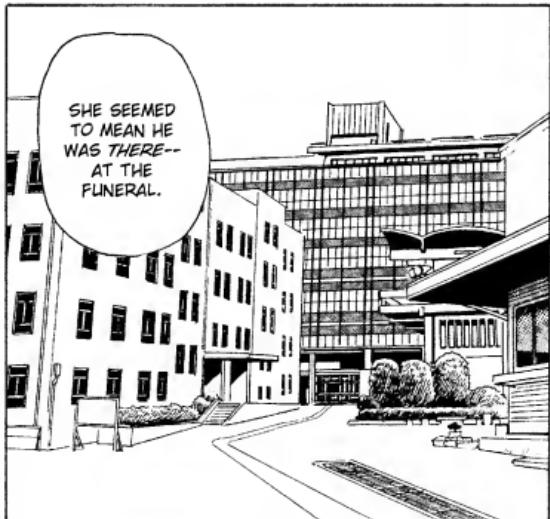


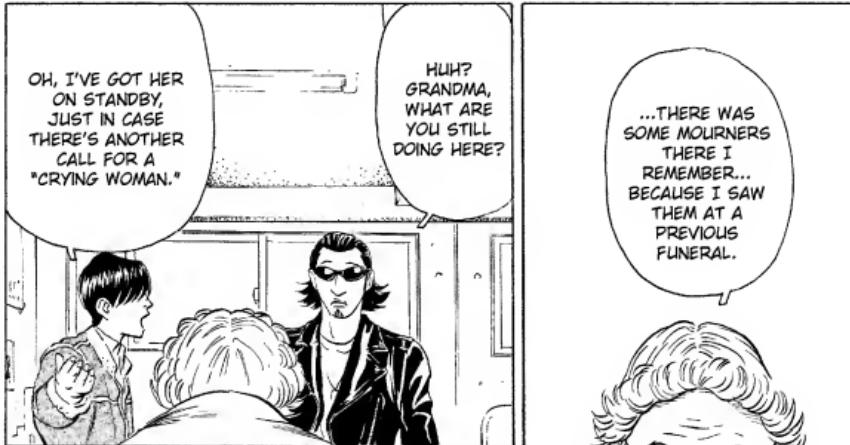


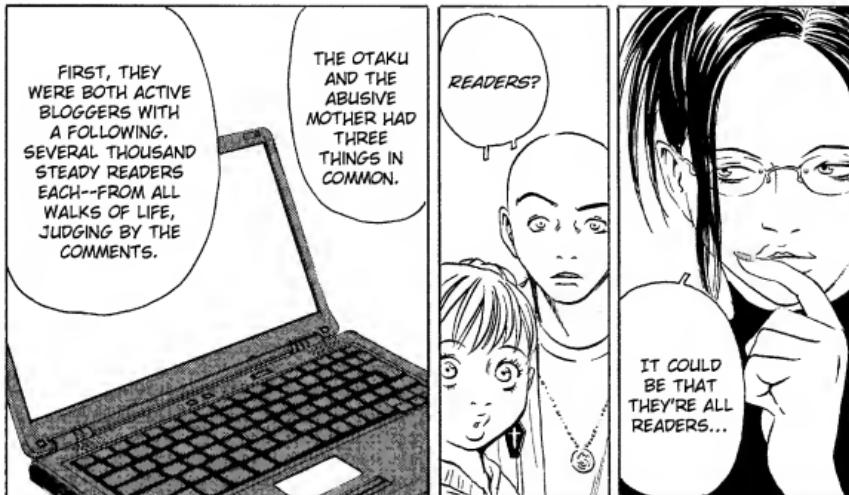






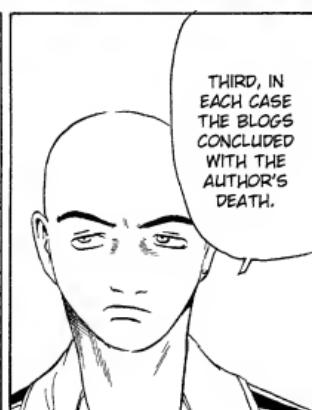
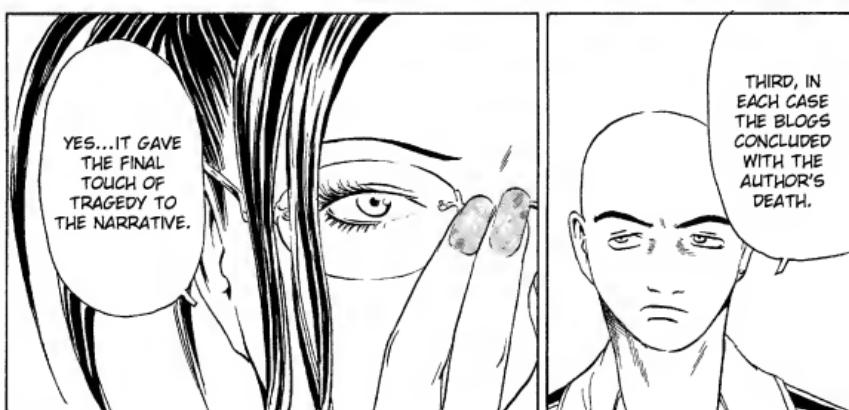


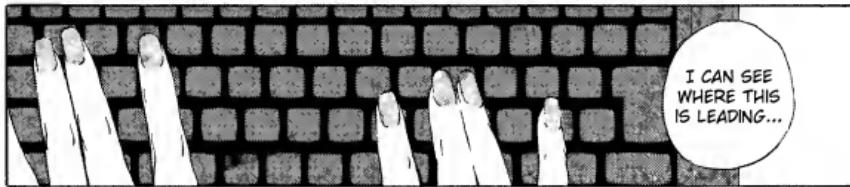


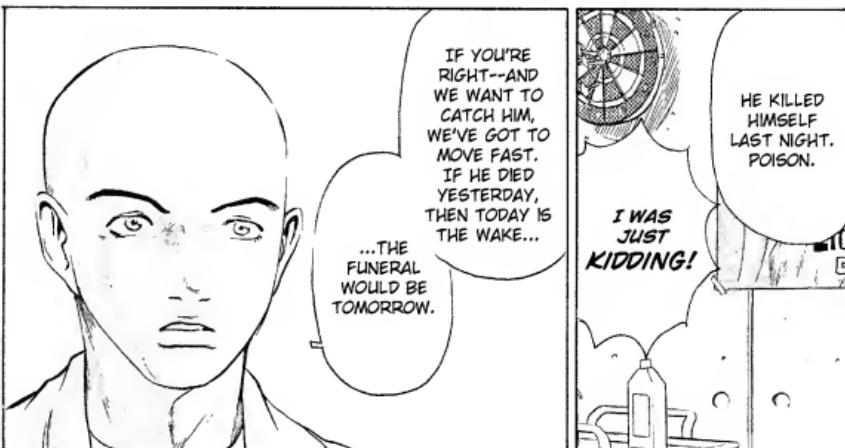
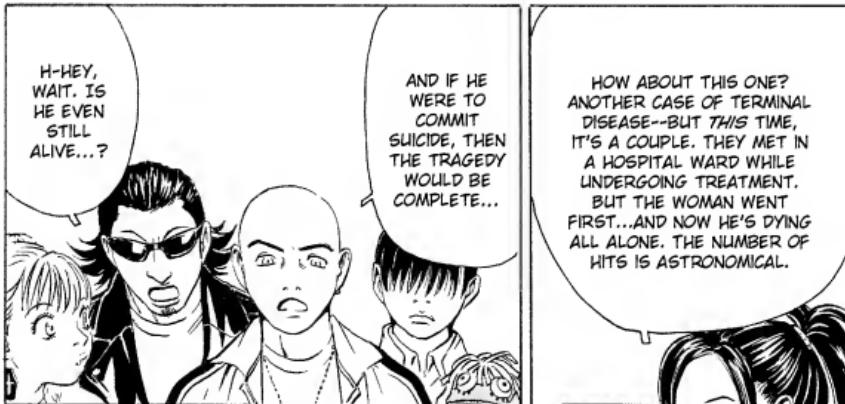


SECOND, THE BLOGS WERE SAD, BUT PEOPLE FOUND THEM COMPELLING...THE OTAKU ALSO HAD CANCER--IT WAS WHAT PROMPTED HIM TO DECLARE HIS UNREQUITED LOVE FOR MUMUME-TAN.

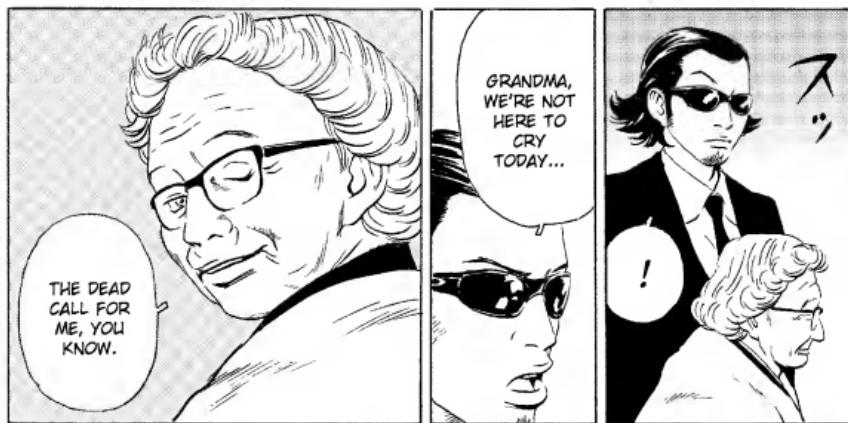
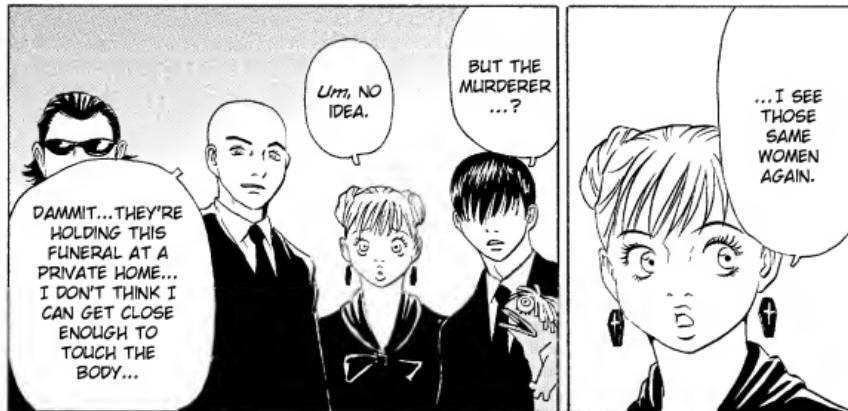
I think some of his more normal readers might not have realized she's a videogame character.



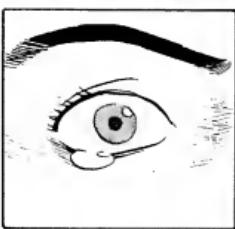


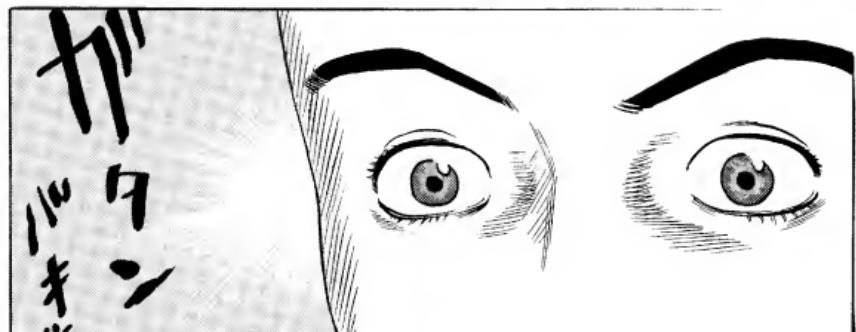
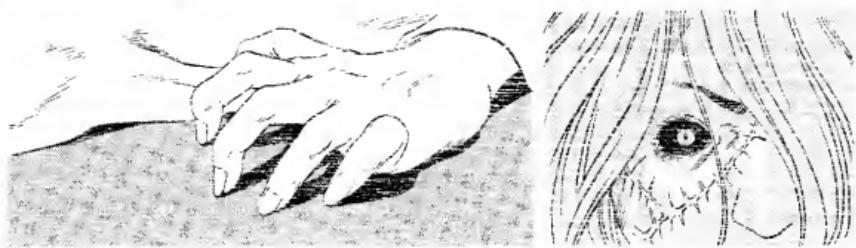
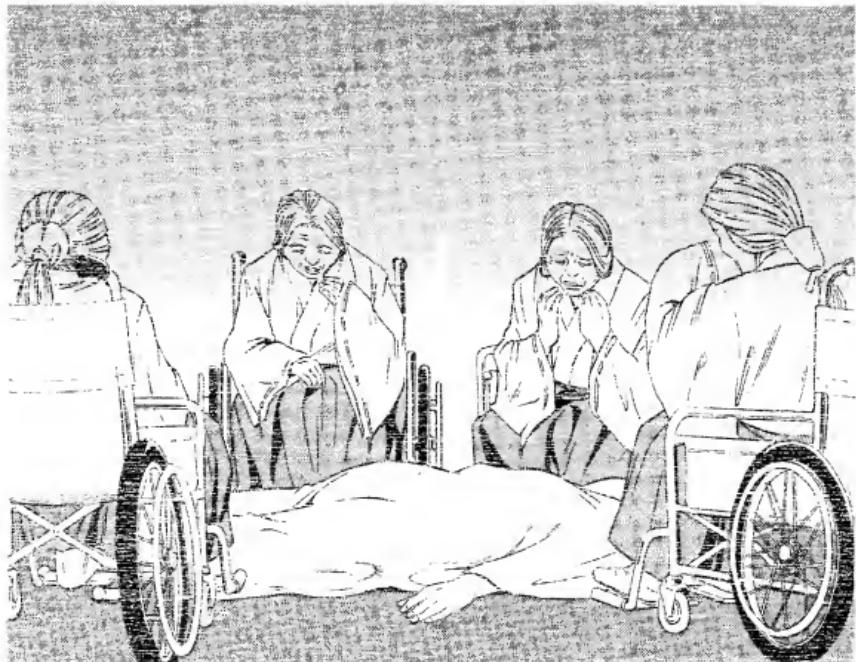






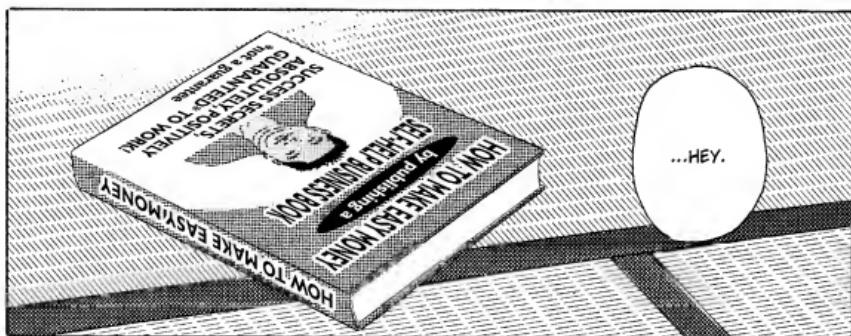


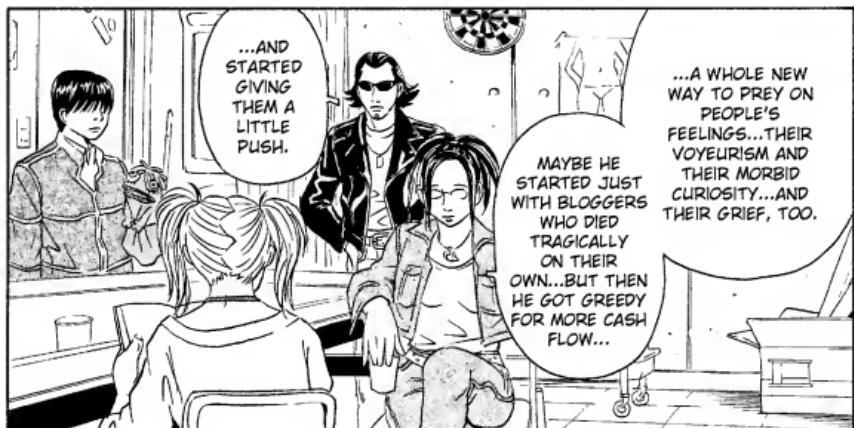
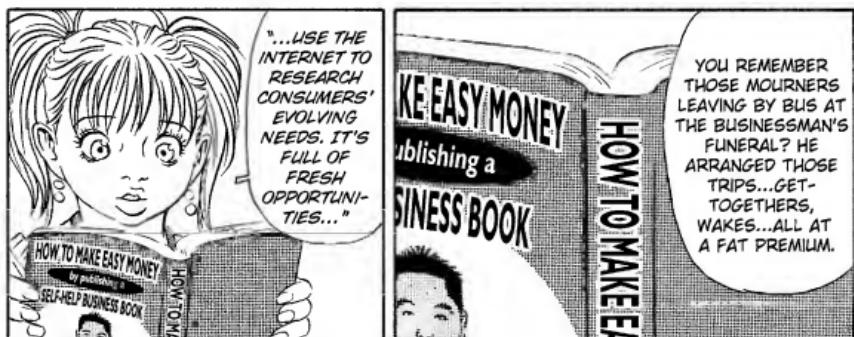
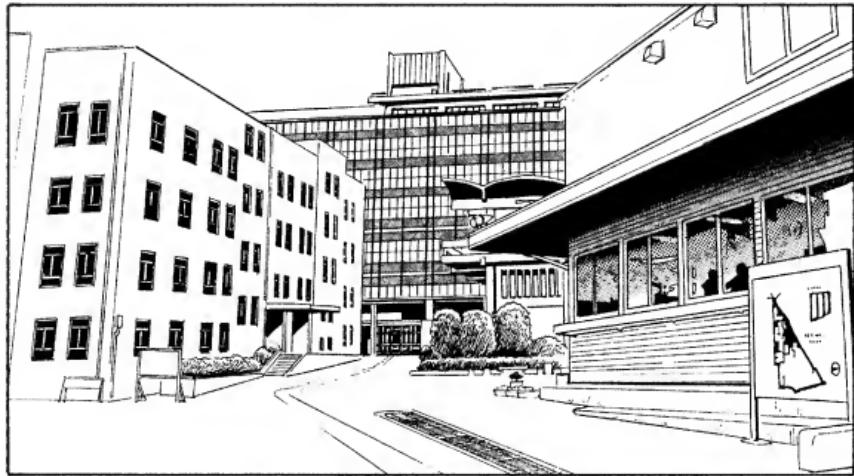




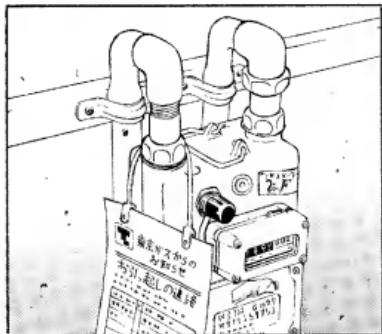
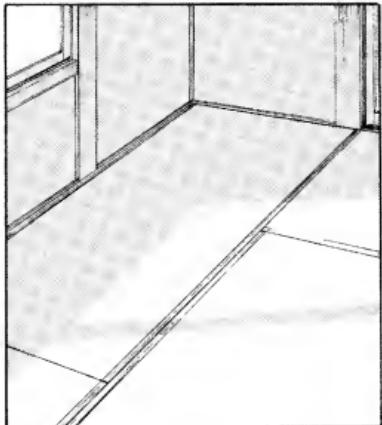


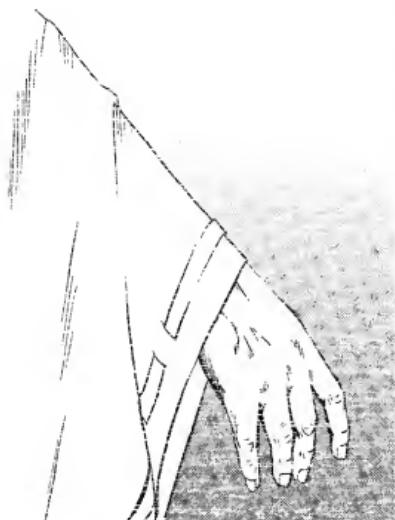












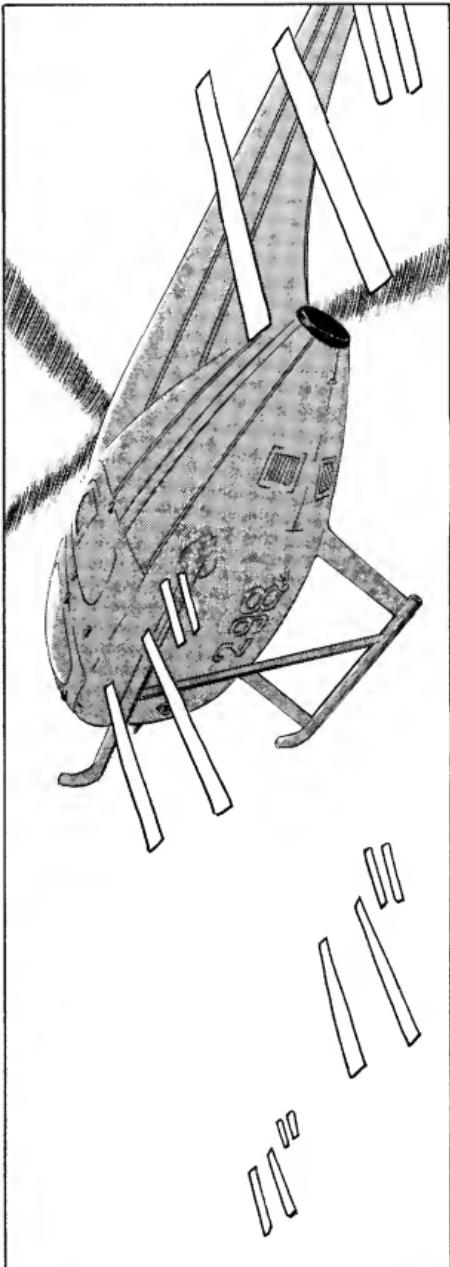
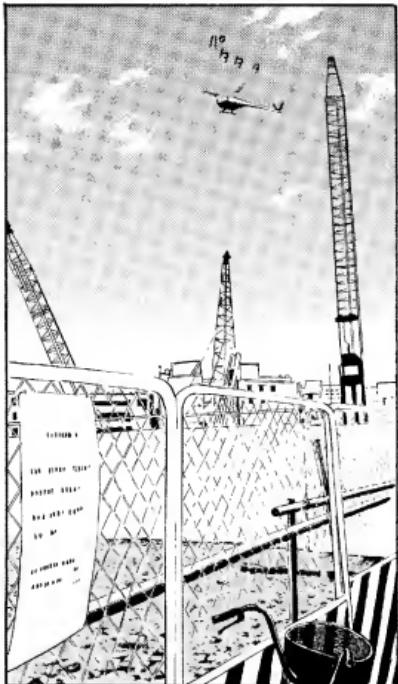


...I CAN'T
HELP BUT
FEEL THAT
I'VE MET HER
BEFORE.



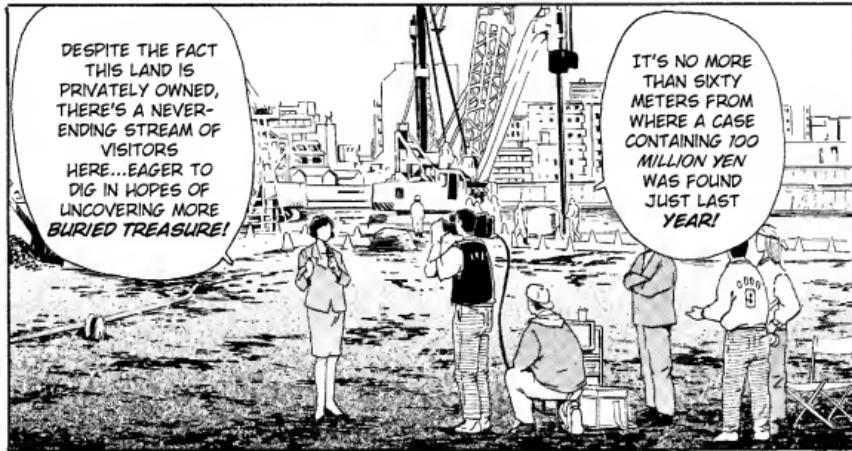
3rd delivery: please give me a little love—the end



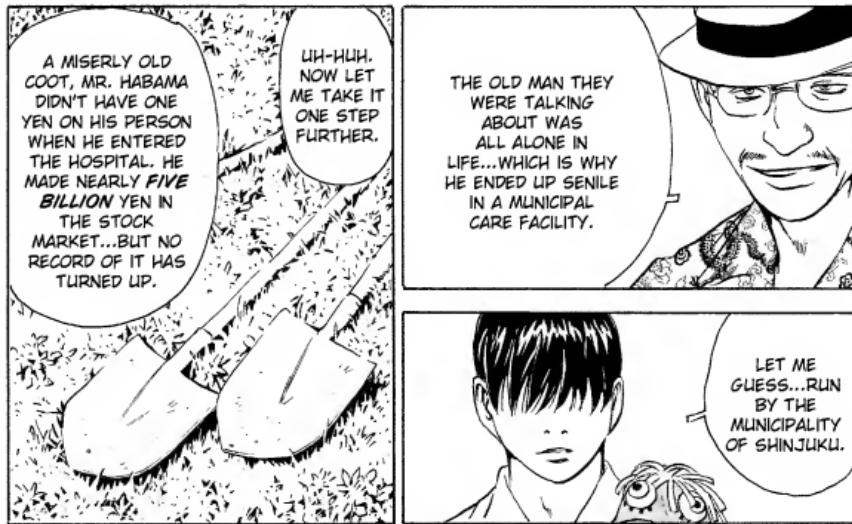


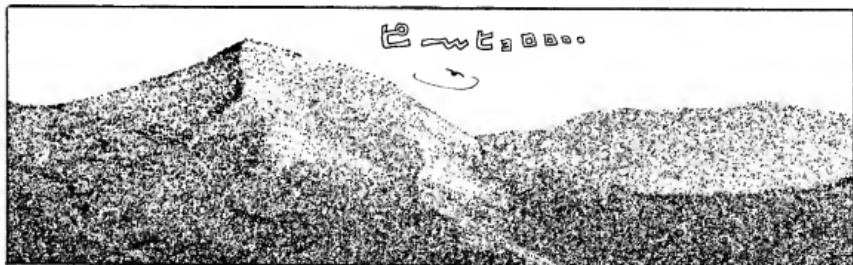
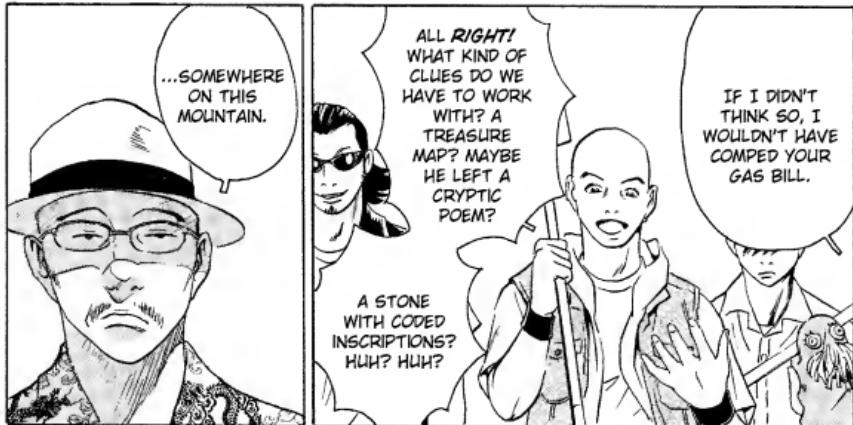
...AND THIS IS
THE SPOT WHERE
A PLASTIC BAG
CONTAINING 25
MILLION YEN WAS
FOUND BURIED IN
THE GROUND!



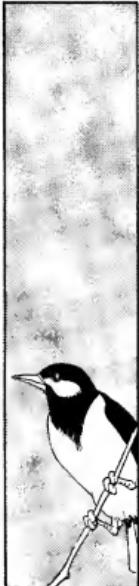




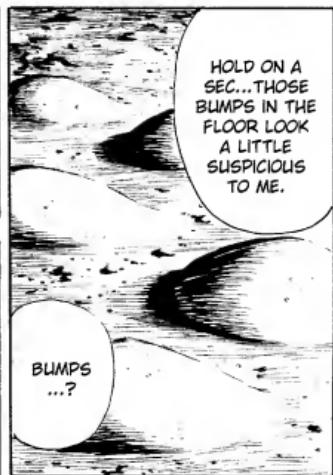














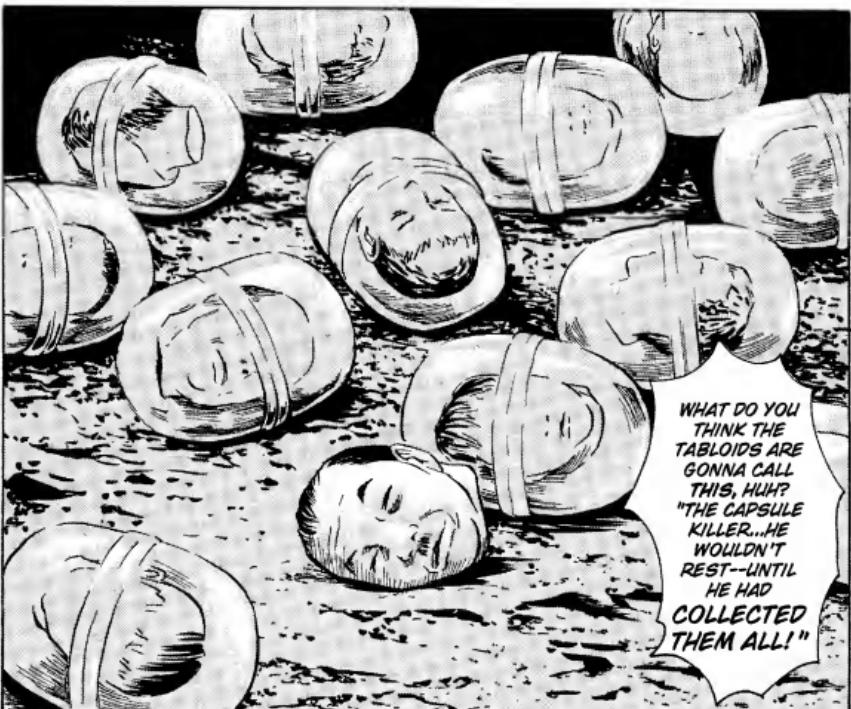
--A
HUMAN
HEAD
!!!



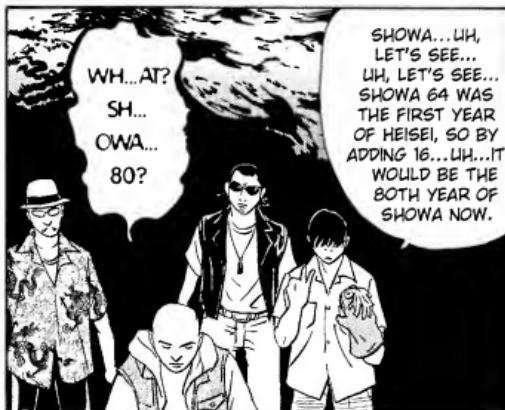
IS IT
CASH?!
GOLD??!

NO, WAIT.
IT'S--

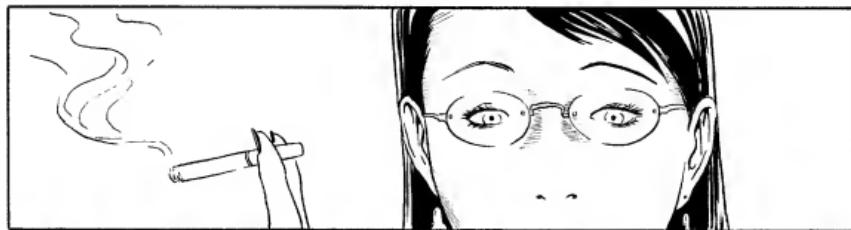
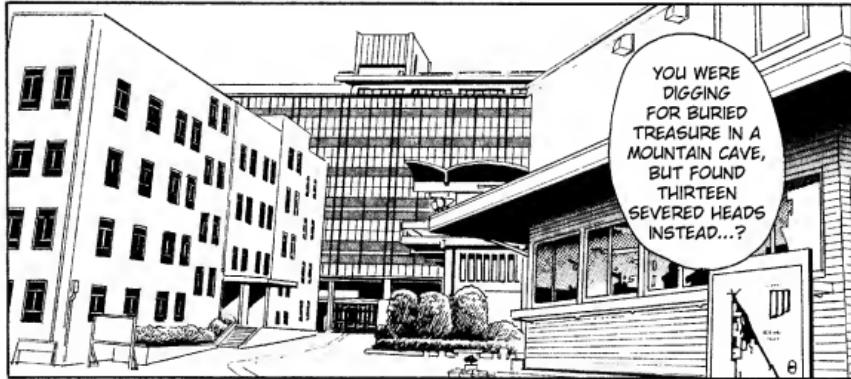


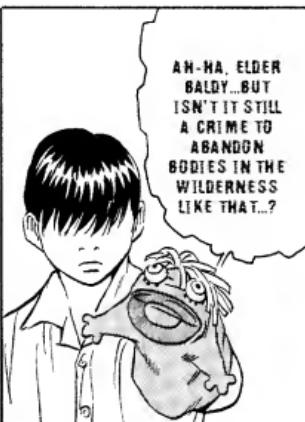
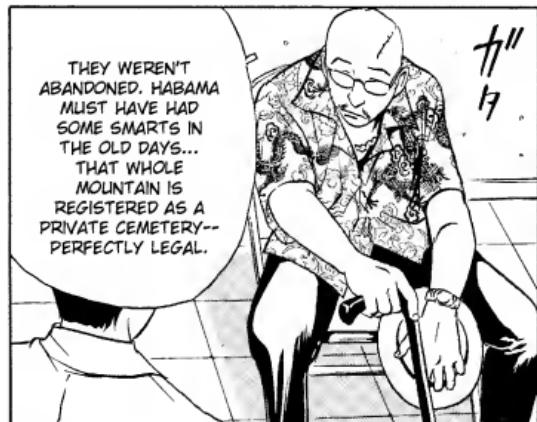
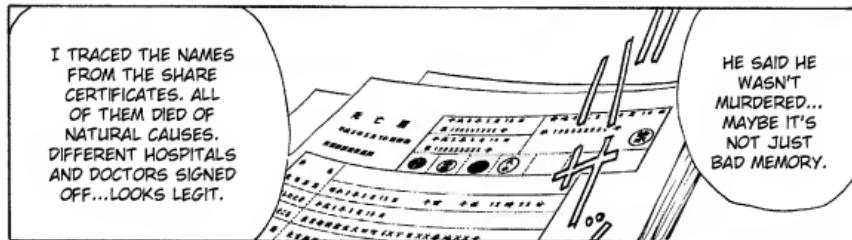


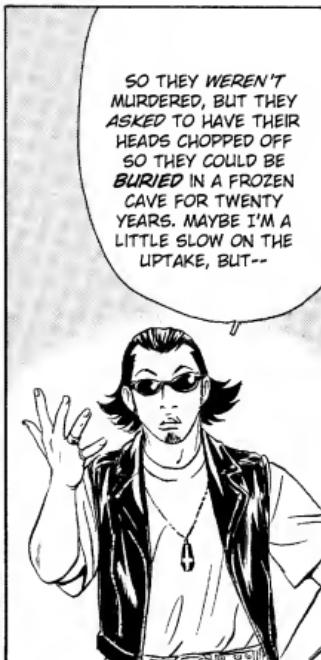
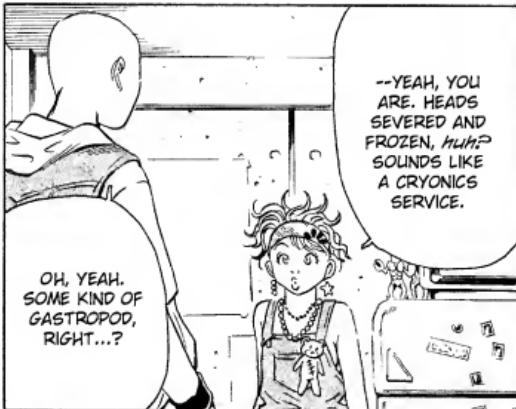


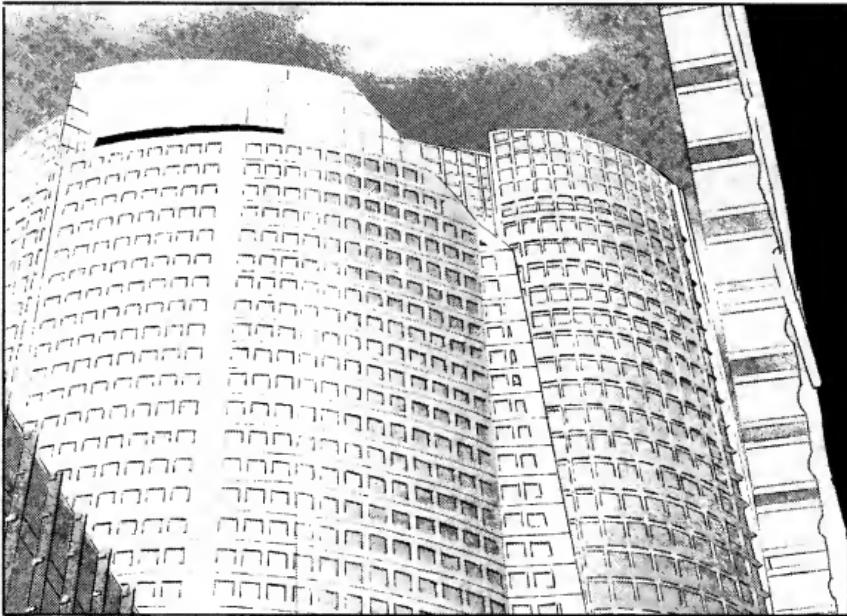








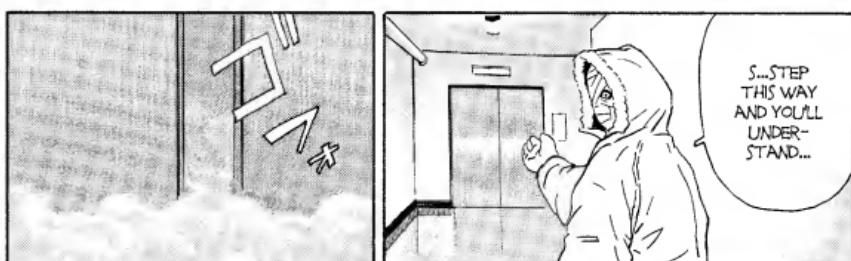


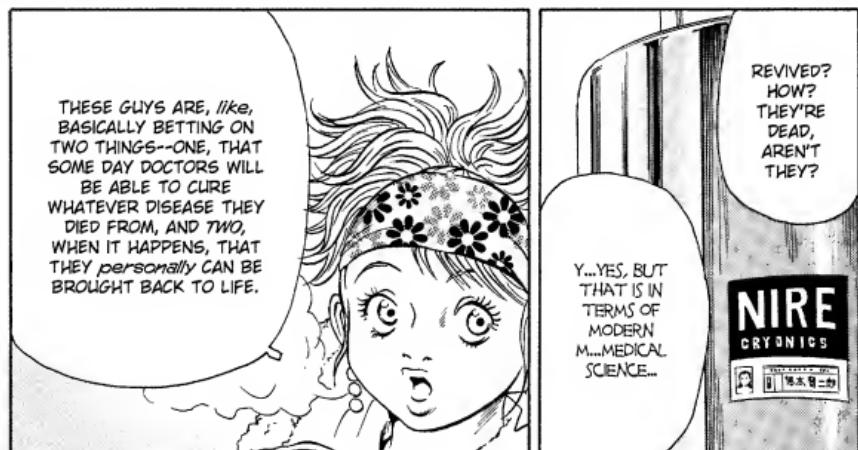
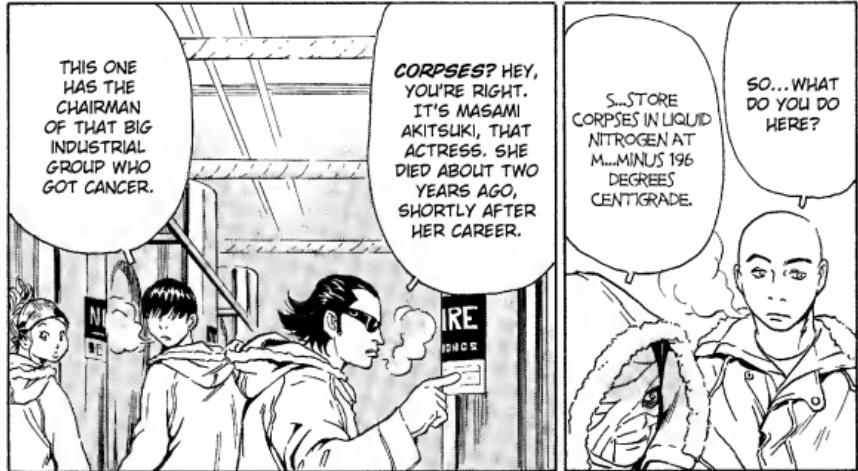


NIRE CRYONICS

...TH...THEY
TOLD ME TO
SET ASIDE
THREE O'CLOCK
FOR A G...GROUP
TOUR...BUT
THEY DIDN'T
MENTION IT
WOULD BE
YOU.

OH...H...
HELLO
THERE...





N...NOT NECESSARILY...WE OFFER A SERVICE WHERE ONLY THE BRAIN IS PRESERVED... IT'S CHEAPER...AND THE ASSUMPTION IS FUTURE MEDICINE WILL BE ABLE TO CLONE A NEW B...BODY...



LITTLE CHANCE? WE'RE TALKING ABOUT SEVERED HEADS HERE. IT'S IMPOSSIBLE, RIGHT?

H...HOWEVER, THE HEADS YOU DISCOVERED HAVE HAD DAMAGE TO THE CRANIAL NERVES...AND HAVE LITTLE CHANCE OF BEING R...REVIVED.

OF C...COURSE...THE ANCIENT EGYPTIANS BELIEVED THE BRAIN PLAYED NO PART IN IDENTITY...WHICH IS WHY THEY REMOVED IT...H...HA HA...



...THESE PEOPLE ARE JUST AS DEAD AS ANY OTHER CORPSE IN THE EYES OF THE LAW. HEIRS AND FAMILY MEMBERS ~~can~~ TRY TO CLAIM THEIR ASSETS. EVEN IF SCIENCE CAN BRING THEM BACK TO LIFE, THEY MIGHT FIND THEIR MONEY IS LONG GONE.

OF COURSE, UH, THAT BRINGS UP ANOTHER ISSUE...

W...WELL...FOR THAT MONEY THERE IS THE CHANCE YOU MAY ONE DAY COME BACK FROM THE D...DEAD.

...YOW! AND THE SERVICE COSTS 200 MILLION YEN?!

SOUNDS LIKE QUITE A GAMBLE, IF YOU ASK ME...



W...WE COVER ONLY THE PRESERVATION OF THE BODY OR BRAIN...SUCH ARRANGEMENTS WOULD BE UP TO THE CLIENTS TH...THEMSELVES...OF C...COURSE, THE ANCIENT EGYPTIANS TRUSTED THE WEALTH OF THE DEAD TO T...TOMB GUARDIANS...

HOW DOES YOUR SERVICE COVER THAT AREA, MR. SHINJIHE...?

YUP. WE CALL 'EM "DEFROSTS" WHERE I COME FROM. ALWAYS TALKING ABOUT THE OLD DAYS, AND ASKING FOR SPARE CHANGE.

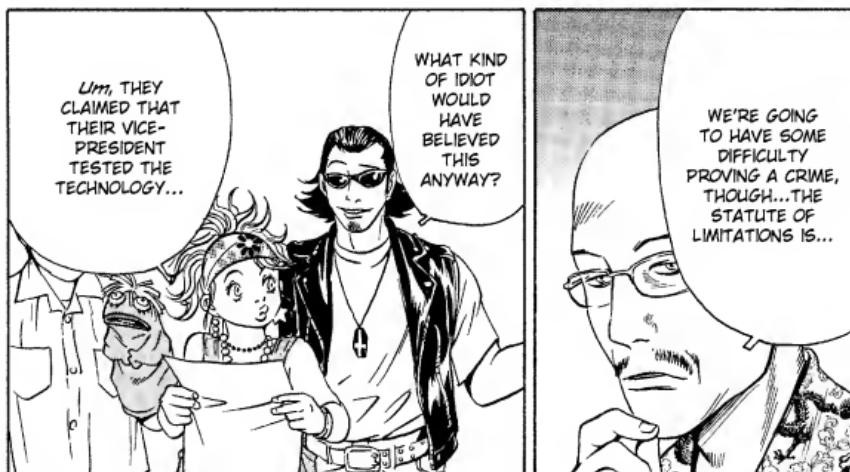
...G...GUARDIANS WHO WERE ACCURSED...SHOULD THEY EVER V...VIOLATE THAT TRUST.

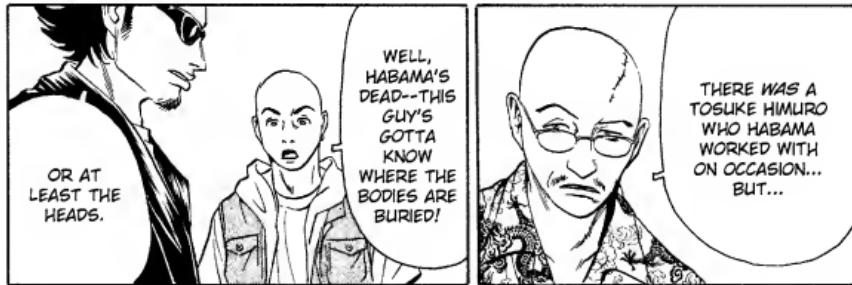
I'LL EXPLAIN SOMEDAY, NUMATA. COME ON, GUYS...I THINK I'VE GOT THIS FIGURED OUT.

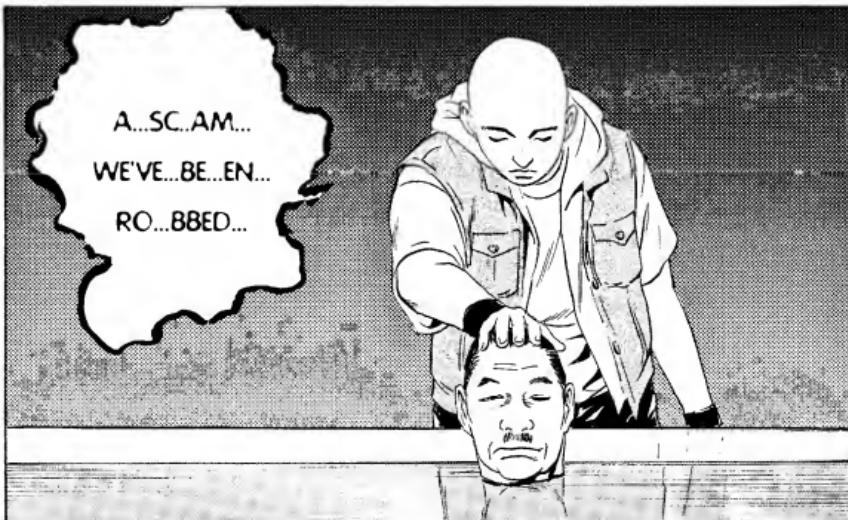
MAN, WHY'S HE ALWAYS BRINGING UP THE ANCIENT EGYPTIANS ?!

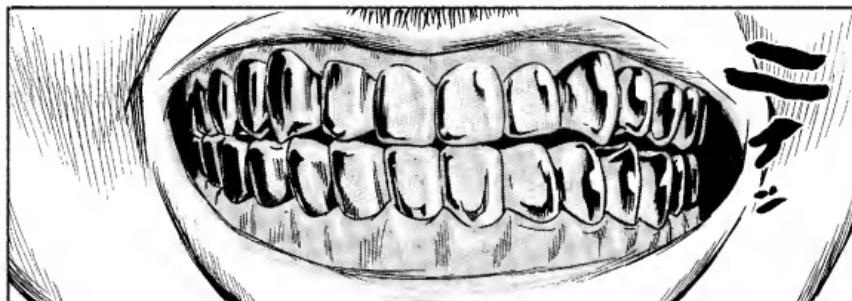
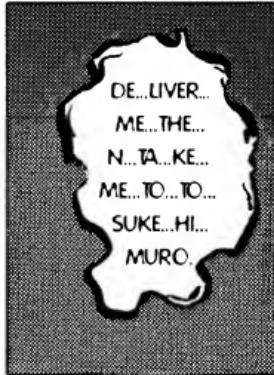
...RIGHT.





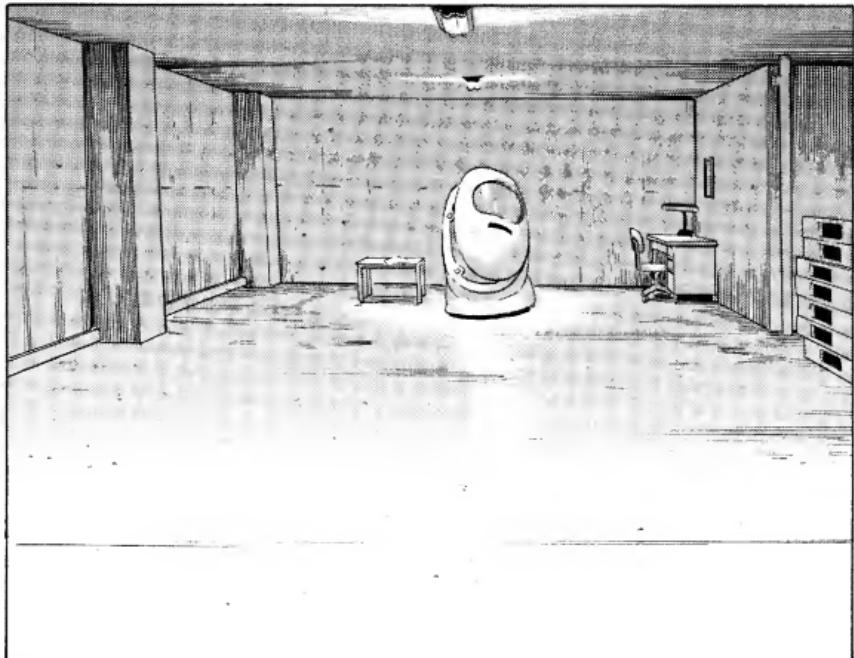
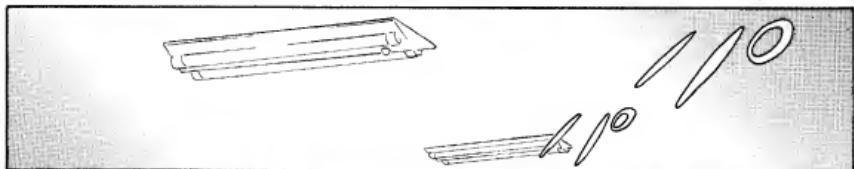




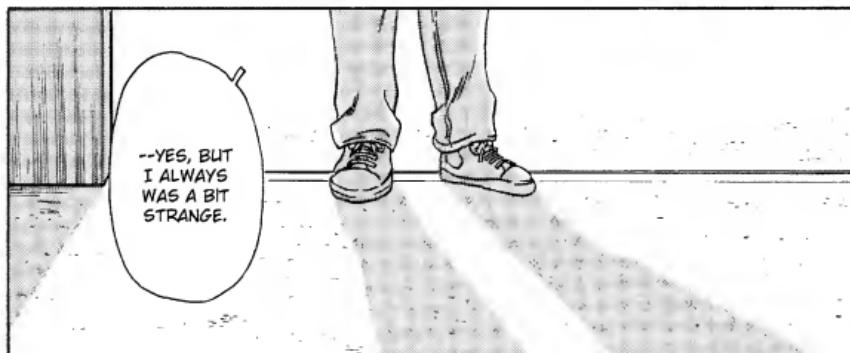
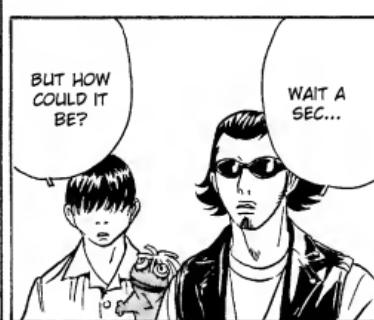


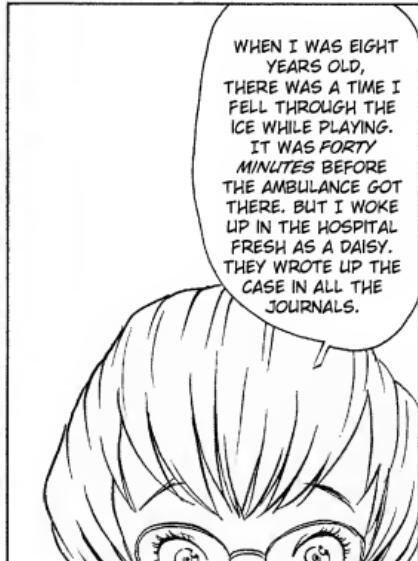
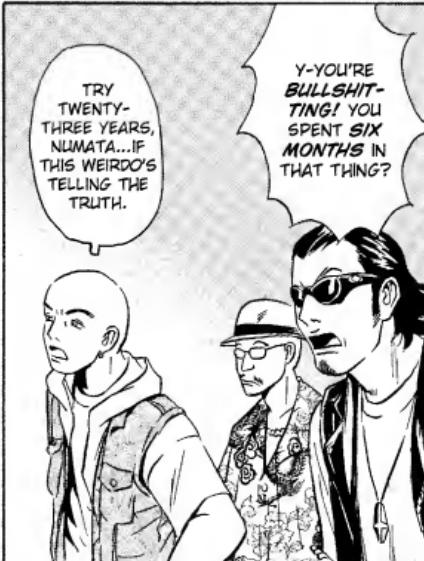


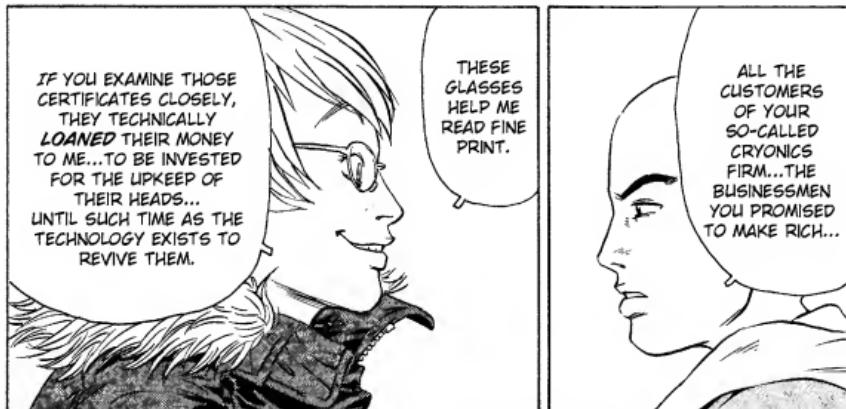


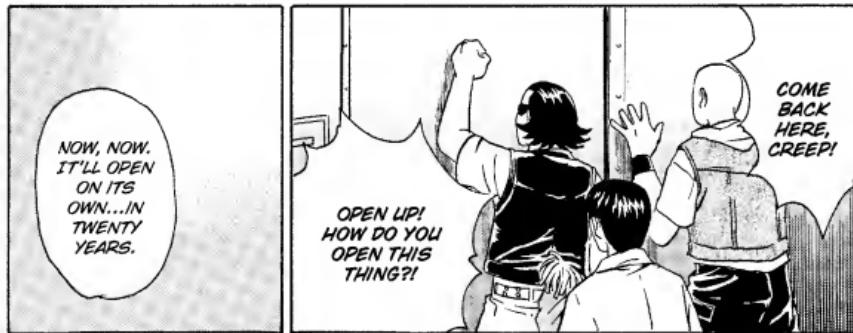
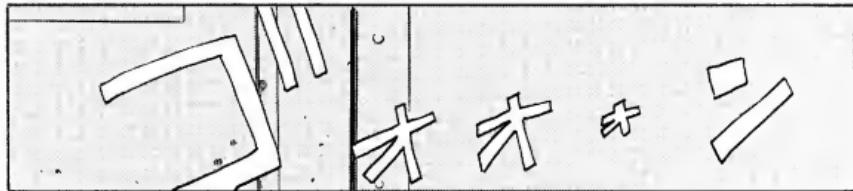


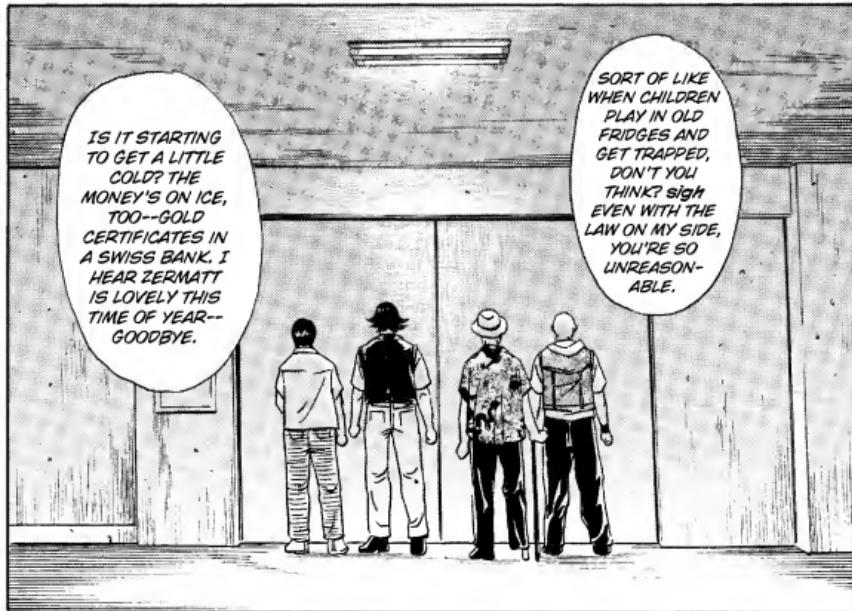


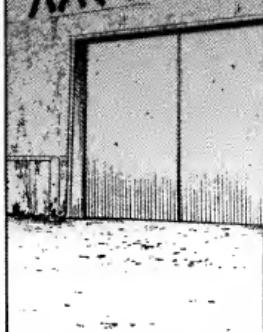
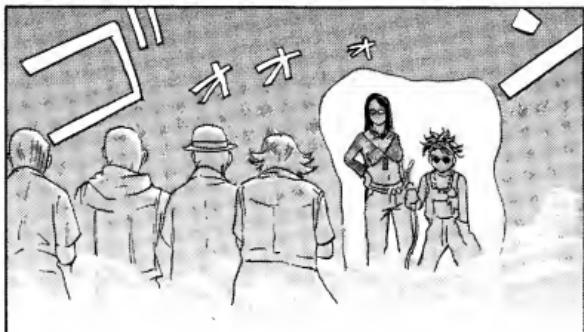
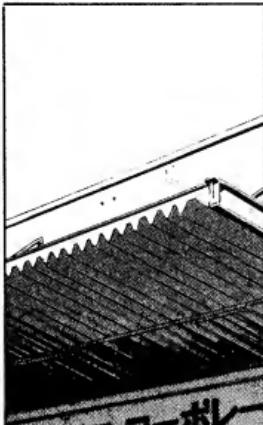
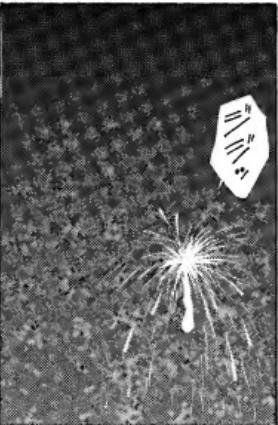
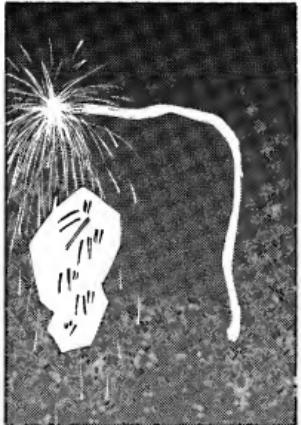




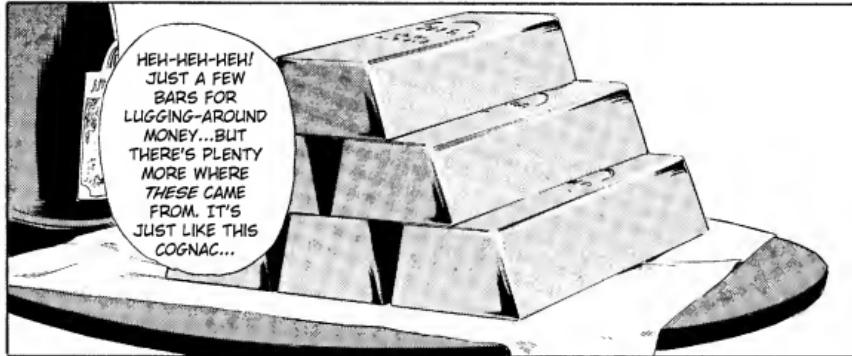


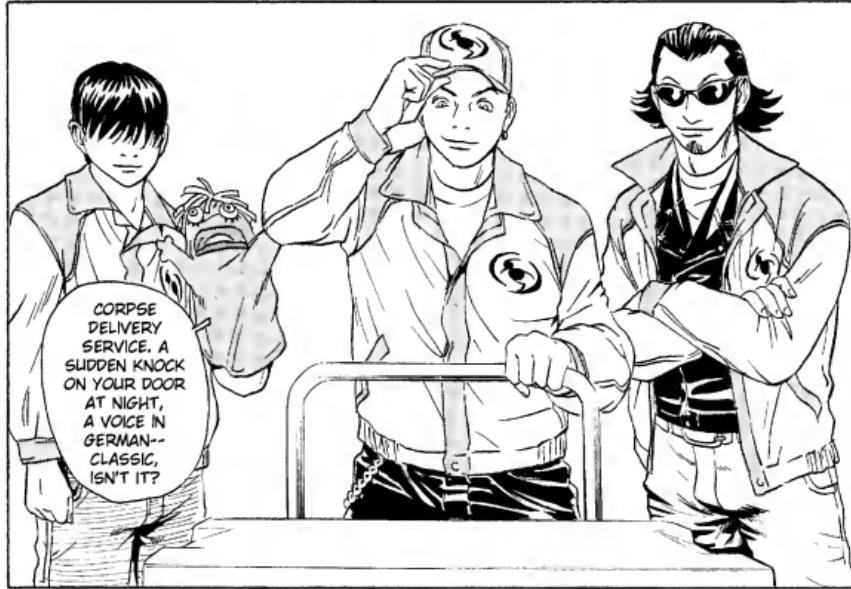


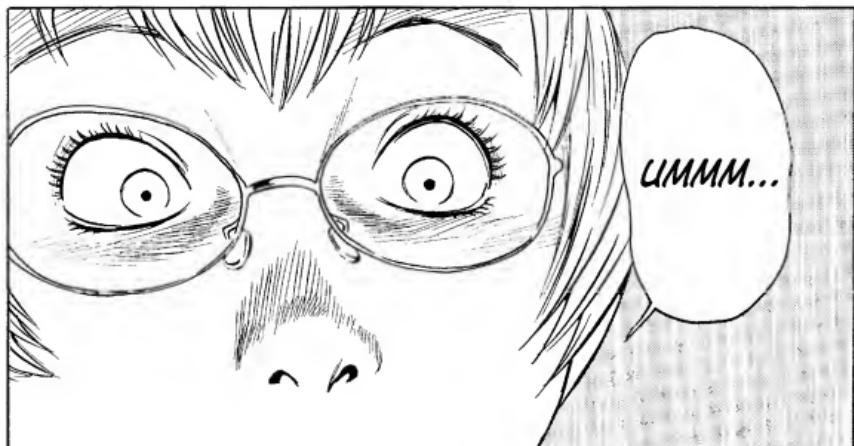


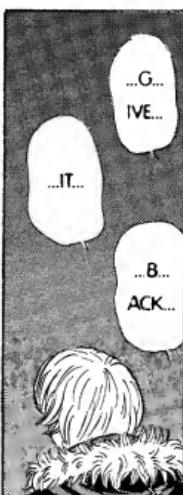












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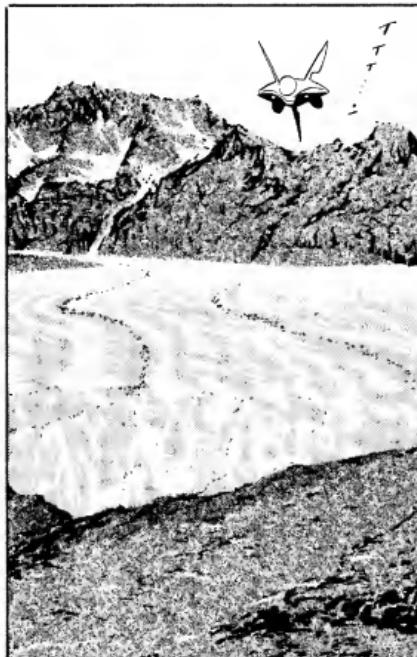
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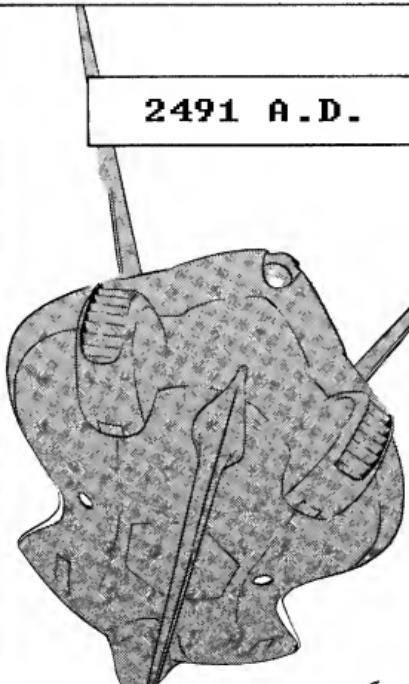
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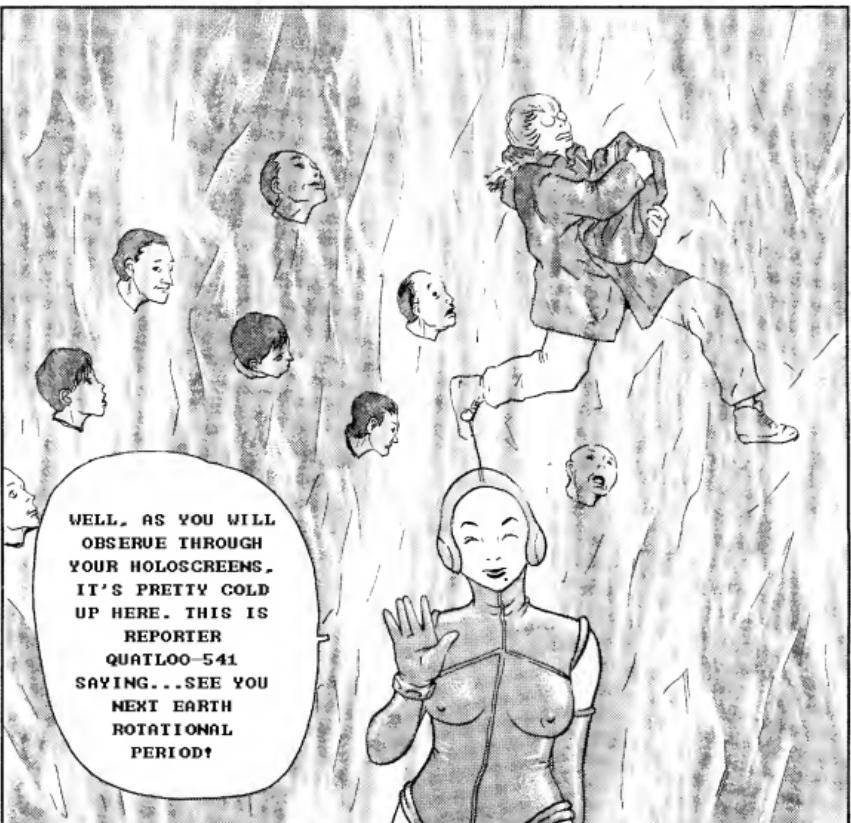






2491 A.D.





the KUROSAGI corpse delivery service

黒鶴死体宅配便

eiji otsuka 大塚英志 housui yamazaki 山崎峰水

designer HEIDI FAINZA

editorial assistant RACHEL MILLER

art director LIA RIBACCHI

publisher MIKE RICHARDSON

English-language version
produced by Dark Horse Comics

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DISJECTA MEMBRA

SOUND FX GLOSSARY AND NOTES ON *KUROSAGI* VOL. 5 BY TOSHIKUMI YOSHIDA
introduction and additional comments by the editor

TO INCREASE YOUR ENJOYMENT of the distinctive Japanese visual style of this manga, we've included a guide to the sound effects (or "FX") used in this manga. It is suggested the reader *not* constantly consult this glossary as they read through, but regard it as supplemental information, in the manner of footnotes. If you want to imagine it being read aloud by Osaka, after the manner of her lecture to Sakaki on hemorrhoids in episode five, please go right ahead. In either Yuki Matsuoka or Kira Vincent-Davis's voice—I like them both.

Japanese, like English, did not independently invent its own writing system, but instead borrowed and modified the system used by the then-dominant cultural power in their part of the world. We still call the letters we use to write English today the "Roman" alphabet, for the simple reason that about 1600 years ago the earliest English speakers, living on the frontier of the Roman Empire, began to use the same letters the Romans used to write their Latin language to write out English.

Around that very same time, on the other side of the planet, Japan, like England, was another example of an island civilization lying across the sea from a great empire, in this case, that of China. Likewise the Japanese borrowed from the Chinese writing system, which then as now consists of thousands of complex symbols—today in China officially referred

to in the Roman alphabet as *hanzi*, but which the Japanese pronounce as *kanji*. For example, all the Japanese characters you see on the front cover of *The Kurosagi Corpse Delivery Service*—the seven which make up the original title and the four each which make up the creators' names—are examples of *kanji*. Of course, all of them were *hanzi* first; although the Japanese did invent some original *kanji* of their own, just as new *hanzi* have been created over the centuries as Chinese evolved.

Note that whereas both *kanji* and *hanzi* are methods of writing foreign words in Roman letters, "*kanji*" gives English-speakers a fairly good idea of how the Japanese word is really pronounced—*khan-gee*—whereas "*hanzi*" does not—in Mandarin Chinese it sounds something like *n-tsuh*. The reason is fairly simple: whereas the most commonly used method of writing Japanese in Roman letters, called the Hepburn system, was developed by a native English speaker, the most commonly used method of writing Chinese in Roman letters, called the *Pinyin* system, was developed by native Mandarin speakers. In fact *Pinyin* was developed to help teach Mandarin pronunciation to speakers of other Chinese dialects; unlike Hepburn, it was not intended as a learning tool for English-speakers *per se*, and hence has no particular obligation to "make sense" to English speakers or, indeed, users of

other languages spelled with the Roman alphabet.

Whereas the various dialects of Chinese are written entirely in hanzi, it is impractical to render the Japanese language entirely in them. To compare once more, English is a notoriously difficult language in which to spell properly, and this is in part because it uses an alphabet designed for another language, Latin, whose sounds are different. The challenges the Japanese faced in using the Chinese writing system for their own language were even greater, for whereas spoken English and Latin are at least from a common language family, spoken Japanese is unrelated to any of the various dialects of spoken Chinese. The complicated writing system Japanese evolved represents an adjustment to these differences.

When the Japanese borrowed hanzi to become kanji, what they were getting was a way to write out (remember, they already had ways to say) their vocabulary. Nouns, verbs, many adjectives, the names of places and people—that's what kanji are used for, the fundamental data of the written language. The practical use and processing of that "data"—its grammar and pronunciation—is another matter entirely. Because spoken Japanese neither sounds nor functions like Chinese, the first work-around tried was a system called *manyogana*, where individual kanji were picked to represent certain syllables in Japanese. A similar method is still used in Chinese today to spell out foreign names; companies and individuals often try to choose hanzi for this purpose that have an auspicious, or at least not insulting meaning. As you will also observe in *Kurosagi* and elsewhere,

the meaning behind the characters that make up a personal name are an important literary element of Japanese as well.

The commentary in *Katsuya Terada's The Monkey King* (also available from Dark Horse, and also translated by Toshifumi Yoshida) notes the importance that not only Chinese, but Indian culture had on Japan at this time in history—particularly, Buddhism. It is believed the Northeast Indian *Siddham* script studied by Kukai (died 835 AD), founder of the Shingon sect of Japanese Buddhism, inspired him to create the solution for writing Japanese still used today. Kukai is credited with the idea of taking the manyogana and making shorthand versions of them now known simply as *kana*. The improvement in efficiency was dramatic—a kanji, used previously to represent a sound, that might have taken a dozen strokes to draw, was now reduced to three or four.

Unlike the original kanji it was based on, the new kana had *only* a sound meaning. And unlike the thousands of kanji, there are only 46 kana, which can be used to spell out any word in the Japanese language, including the many ordinarily written with kanji (Japanese keyboards work on this principle). The same set of 46 kana is written two different ways depending on their intended use: cursive style, *hiragana*, and block style, *katakana*. Naturally, sound FX in manga are almost always written out using kana.

Kana works somewhat differently than the Roman alphabet. For example, while there are separate kana for each of the five vowels (the Japanese order is not A-E-I-O-U as in English, but A-I-U-E-O), except for "n," there are no separate kana

for consonants (the middle “n” in the word *ninja* illustrates this exception). Instead, kana work by grouping together consonants with vowels: for example, there are five kana for sounds starting with “k,” depending on which vowel follows it—in Japanese vowel order, they go KA, KI, KU, KE, KO. The next set of kana begins with “s” sounds, so SA, SHI, SU, SE, SO, and so on. You will observe this kind of consonant-vowel pattern in the FX listings for *Kurosagi* Vol. 4 below.

Katakana are almost always the kind that get used for manga sound FX, but on occasion (often when the sound is one associated with a person’s body) hiragana are used instead. In *Kurosagi* Vol. 5 you can see one of several examples on 90.5, when Nishimura screams with a “WAAAAAA” sound, which in hiragana style is written わああああああ. Note its more cursive appearance compared to the other FX. If it had been written in katakana style, it would look like ワアアアアアア.

To see how to use this glossary, take an example from page 5: “5.2 FX: GO—foot-step.” 5.2 means the FX is the one on page 5, in panel 2. GO is the sound these kana—ゴツ—literally stand for. After the dash comes an explanation of what the sound represents (in some cases, it will be less obvious than others). Note that in cases where there are two or more different sounds in a single panel, an extra number is used to differentiate them from right to left; or, in cases where right and left are less clear, in clockwise order.

The use of kana in these FX also illustrates another aspect of written Japanese—it’s flexible reading order. For example, the way you’re reading the pages and panels of this book in general: going from right-to-

left, and from top to bottom—is similar to the order in which Japanese is also written in most forms of print: books, magazines, and newspapers. However, many of the FX in *Kurosagi* (and manga in general) read left-to-right. This kind of flexibility is also to be found on Japanese web pages, which usually also read left-to-right. In other words, Japanese doesn’t simply read “the other way” from English; the Japanese themselves are used to reading it in several different directions.

As might be expected, some FX “sound” short, and others “sound” long. Manga represent this in different ways. One of many instances of “short sounds” in *Kurosagi* Vol. 5 is to be found in the example from 5.2 given above: GO. Note the small ヲ mark it has at the end. This ordinarily represents the sound “tsu,” but its half-size use at the end of FX like this means the sound is the kind which stops or cuts off suddenly; that’s why the sound is written as GO and not GOTSU—you don’t “pronounce” the TSU in such cases. Note the small “tsu” has another occasional use *inside*, rather than at the end, of a particular FX, where it indicates a doubling of the consonant sound that follows it.

There are three different ways you may see “long sounds”—where a vowel sound is extended—written out as FX. One is with an ellipsis, as in 4.1’s SHIIIN. Another is with an extended line, as in 42.2’s GOOOO. Still another is by simply repeating a vowel several times, as in 176.5’s GOOOON. You will note that 42.2 has a “tsu” at its end, suggesting an elongated sound that’s suddenly cut off; the methods may be combined within a single FX. As a visual element in manga, FX are an art rather

than a science, and are used in a less rigorous fashion than kana are in standard written Japanese.

The explanation of what the sound represents may sometimes be surprising; but every culture “hears” sounds differently. Note that manga FX do not even necessarily represent literal sounds; for example 4.1 FX: SHIIIN—in manga this is the figurative “sound” of silence, in this case the silence of Yata’s joke bombing. Such “mimetic” words, which represent an imagined sound, or even a state of mind, are called *gitaigo* in Japanese. Like the onomatopoeic *giseigo* (the words used to represent literal sounds—i.e., most FX in this glossary are classed as *giseigo*), they are also used in colloquial speech and writing. A Japanese, for example, might say that something bounced by saying PURIN, or talk about eating by saying MUGU MUGU. It’s something like describing chatter in English by saying “yadda yadda yadda” instead.

One important last note: all these spelled-out kana vowels should be pronounced as they are in Japanese: “A” as *ah*, “I” as *eee*, “U” as *ooh*, “E” as *eh*, and “O” as *oh*.

2 As has been Eiji Otsuka’s style in *The Kurosagi Corpse Delivery Service*, the chapter titles here in Vol. 5 are again song names. For this volume, the songs are those of Kei Ogura. A singer, composer, and lyricist, Ogura was unusual in that he was a professional musician who nevertheless openly maintained his regular day job as a banker! Often characterized as a folk singer, he has branched out several times, working with people such as Hibari Misora, the most

famous postwar female *enka* singer (a style sometimes compared to American honky-tonk in theme, although the instrumentation is more Japanese), and balladeer Akira Fuse (whose songs were used for the opening and ending of the recent *Kamen Rider Hibiki* TV series). Ogura himself worked on the end credits for Noboru Ishiguro’s epic anime adaptation of the *Legend of the Galactic Heroes* novel series.

4.1 **FX: SHIIIN**—sound of silence
4.2 **FX: BA**—grabbing sound
5.2 **FX: GO**—footstep
6.1 **FX: YURARI YURA YURARI**—pendulum starting to swing
8 I just wanted to say that one of the things I’ve always loved best about manga is its chapter title pages, and especially the way they often relate to the story obliquely, or sometimes not at all. It’s a charming element not usually found in traditional American comics. I suppose that’s because with only 22 pages or so of art per month in an American comic, it’s felt every page is needed for storytelling; yet there are plenty of manga in Japanese monthly magazines with that kind of chapter length. It may be, rather, that the convention of manga title pages arose to make the transition between different stories all sharing the same magazine more clear.
10.4 **FX: JARA**—cuffs rattling
11.5 **FX: PA**—pulling up handkerchief
The traditional magician’s phrase, “hocus pocus,” is often said to be a corruption of *hoc est (enim) corpus (meum)*, “for this is my body,” a phrase

invoked during the Latin Rite of the Catholic Eucharist, so the joke seemed fairly obvious in this case. The original Japanese phrase spoken by Sasayama was “Arabiin . . . dobin . . . Hagechabin!”—as *hage* means “bald,” it was possibly a self-referential joke on his part.

13.4 **FX: SU**—placing hand on body

15.2 **FX/balloons: GOTON GATA GAN**—car bouncing along a bumpy dirt road

16.3 **FX: CHAN CHAKA CHAKA CHAKA ZUN CHA CHA**—ringtone

17.2 That seems at first like a fairly shameless bit of product placement on Kadokawa’s part, but it won’t be the last reference to *Kurosagi*’s publisher in this volume—as you shall see.

19.1 **FX/balloon: BAN**—car door closing

20.4 **FX: ZAN**—slashing sound

22.2 **FX/balloon: FU**—sound of the *torii* gate passing by quickly

The name of the town in the original Japanese version was *Osugita*, spelled with the kanji 大杉田 (you can clearly see them on Sasaki’s computer screen in 17.3). The homophonic *osugita*, spelled 多すぎた, means “too many.” I feel somewhat guilty that *Tumani* is not an actual Japanese word, although it theoretically could be one under the Japanese Ministry of Education’s own romanization system, the *kunreishiki*. Under the better-known (to foreigners) Hepburn system discussed in the intro, it would be *tsumani*—which isn’t a real Japanese word either, although people sometimes misspell *tsunami* that way.

22.4 **FX/balloon: CHIRA**—peering into mirror

23.6 **FX/balloons: CHUN CHUN CHUCHUN**—sound of chirping birds

26.1 **FX/balloon: GAPO**—pulling a cooking pot out of the mud

26.4 **FX: CHARAN**—sound of chain dangling

26.5 **FX: HYUN HYUN HYUN**—sound of swinging pendulum

29.4 In this case, the “alkaline conditions” giving rise to saponification within American caskets would come from the use of embalming fluid.

30.6 **FX: DOSA**—dropping body bag

31.2 **FX: SU**—placing hand on body

32.5 **FX: ZAAA**—sound of rain

32.6 **FX: OGYAA OGYAA**—sound of a crying baby

33.5 **FX/balloon: BOKO**—sound of something coming out of the mud

34-35.1 **FX: BOKO BOKO**—sound of dried mud breaking up

34-35.2 **FX: KUN KUKUN**—sound of exposed leg moving back and forth

34-35.3 **FX: BATAN BATAN**—sound of torso flopping back and forth

36.1 **FX: BOKO BOKON**—another body coming out of mud

36.2 **FX: ZU**—starting to pull sword out of the mud

36.3 **FX: ZUZUZU**—continuing to pull the sword out of the mud

37.3 FX: HYUN HYUN—swinging sword

39.2 FX: BYUN—sound of something zipping by head

39.3 FX: DOKO—sound of spear hitting body

40.1 FX: DWOON—thud

40.5 FX: PATA—arm falling to the ground

41.1 FX: GORO GORORO—sound of the sky rumbling

41.2 FX: POTSU POTSU—sound of raindrops

41.3 FX: ZAAA—sound of pouring rain

41.4 The editor was recently on a radio show for KQED discussing manga along with the much more resonantly-voiced (and cosmically better-informed) Fred Schott, and was asked by the host whether he'd ever come across any mention of the Nanking massacre in a manga. I said no, but talked about how *Kurosagi* made reference to Unit 731 in Volume 4. Now, with this story, we do see the massacre (also known as the Rape of Nanking—the “rape” part having been quite literal as well) make an appearance. Although some fairly prominent Japanese figures have been known to assert this event never happened, or that it's used by the Chinese government to whip up a sense of nationalist hatred, the editor would say both are unfortunately true; that is, the Rape of Nanking did happen and was as horrible as they say, *and* it is used in a cynical fashion by the Chinese government that itself has a terrible human rights record towards its own people. Japan has plenty to be proud of—its culture, its economic and technological achievements, the fact it is the most democratic nation in Asia. Nor need it be ashamed it was militarily defeated by the United States—it's not like they didn't put up a fight, after all; it took longer for America to beat Japan than Nazi Germany, and in the end atomic bombs were necessary to force an unconditional surrender—in a sense this terrible weapon was a measure of Japan's terrible will. But the imperialist and racist reasons behind the war itself were nothing for Japan to be proud of—not that they are the only nation that has a problem with misplaced pride.

42.2 FX: GOOOO—sound of the incinerator

42.3 FX/balloon: KIN—sound of the metal tip of the cane hitting floor

44.4 FX: ZAAAAA—sound of rain

44.6 FX: OGYAA OGYAA—sound of a crying baby

45.2 FX: OGYAA OGYAA OGYAA OGYAA OGYAA—crying baby sound

45.4 FX: OGYAA OGYAA—crying baby

50.5 FX: HYUN HYUN HYUN—pendulum swinging

54.3 It wouldn't be a real manga without an eating contest in there somewhere.

54.4 FX: GA GA GA—fierce eating sounds

56.2 FX: GATAAN—sound of Numata falling over

58.1 *Maitreyavyakarana* is the ancient Sanskrit text that prophesied the coming of a future incarnation of the Buddha, known as Maitreya (or Miroku in Japanese). As a sort of messianic figure within Buddhism, there have been many claimants to the role over the centuries, and Maitreya has inspired apocalyptic and revolutionary movements, particularly in China. Numata must have been under great duress indeed to actually remember anything from his classes.

60.2 The kanji in Shinhue's name are 死戸, meaning "death" and "door." Not at all foreboding.

61.4 **FX: PON**—tossing crumpled check

63.1 The editor has often thought that we're being remiss to archaeologists of the future by our rather minimalist burial practices. How are generations to come supposed to learn anything about us, if we leave ourselves in just a simple box with no possessions hoarded for the afterlife? Not to mention our modern lack of tombs that throw in a few challenges, like pit traps and spring-loaded spears.

64.2 **FX: CHARAAN JARARARAN JAKA JAN**—ringtone

64.3 **FX: PI**—answering phone

66.3 **FX: BASA**—x-ray pictures being tossed onto the table

67.3 **FX: SU**—reaching out to touch
FX: GACHA—opening door

73.2 That's how it was done. Although we have an image of a human brain as a rubbery organ, the ones you might see in anatomy classes were specially treated to acquire a firm consistency; fresh human brains have a texture more like scrambled eggs. A not dissimilar procedure is used in a trans-orbital lobotomy, although the goal there is to damage brain tissue rather than remove it. Well, this is a horror manga.

75.1 Yoshimune Tokugawa was the eighth of the Tokugawa shoguns, reigning from 1716 to 1745. He was known in particular for reforming the finances of the shogunate, a task which was largely ideological, since the Confucian principles that were used to help justify political obedience in the samurai era also contained a disdain for money and trade.

75.3 I regret to say the stuff about eating mummies is true as well.

75.5 **FX: SU**—sliding out x-ray

76.1 The organs that were removed included the lungs, liver, stomach, and intestines, and (at least in traditional practice) were not discarded like the brain, but were placed in the tomb within so-called *canopic jars* decorated with the likenesses of the sons of the god Horus, whose indestructible eye (portrayed on the cover of Vol. 5) was regarded as a talisman of rebirth. The canopic jars themselves can be seen in 74.4; note that if the cover design suggests that the brain, like the lungs, would be within such a "pot," (i.e., canopic jar), it would be inaccurate.

76.4 **FX: SU**—picking up tool

76.5 **FX: TORO**—pouring viscous fluid sound

76.6 **FX: BERI**—ripping up bandages

76.7 **FX: BERI BERI BERI**—sound of bandages being ripped up

78.6 **FX: NU**—blade being presented

79.2 **FX: SUCHA**—brandishing blade

87.1 **FX: GACHI GACHI GACHI**—mouth moving

87.3 **FX: DO**—mummy falling over

87.4 **FX: MOZO MOZO**—mummy wiggling closer

89.1 **FX: DON**—bumping into a sarcophagus

89.2 **FX: GURA**—sarcophagus starting to topple

89.3 **FX: DOKA GON DOKO**—sarcophagi hitting floor

90.1 **FX: ZU ZU**—mummy moving

90.2.1 **FX: GATA**—mummy moving to get free

90.2.2 **FX: GATA**—mummy moving to get free

90.2.3 **FX: GATA**—mummy moving to get free

90.3 **FX: YURARI**—another mummy slowly getting up

90.5 **FX: WAAAAAAAAAAA**—scream of fear

92.2 **FX: SU**—placing a scroll into a coffin

92.4 **FX: GARARARARA**—sound of wheels rolling

94.1 **FX: GAKU**—pratfall sound

94.2 **FX: PARARI**—bandage starting to unravel

94.5 **FX: MOZO GOSO**—putting bandage back on

95.2.1 **FX/balloon: PATAN**—closing door

95.2.2 **FX/balloon: KACHA**—locking door

99.3 The author of this book is believed to be a riff on Takafumi Horie, formerly a dot-com billionaire (his assets are now said to be considerably reduced, although still considerable) through his founding of Livedoor, an internet portal. He was later investigated for securities fraud and sentenced to 30 months' imprisonment in March of this year—although some commentators have charged an establishment bias against Horie for his younger, non-conformist, and entrepreneurial business style, seen as disruptive to the established order.

104.4 This is an excerpt (apparently being chanted by the priest sitting before the altar) of the opening passage of the *Hannya Shingyo*, the Heart of Wisdom Sutra, commonly read at Buddhist funerals in Japan. Going from right to left, the first line is said *Hannya Haramita Ji*, the second line *Sho Ken Go Un Kai Ku*, and the third line *Do Issai Ku Yaku*. One translation of the complete passage (there are a few words missing from the beginning and ending of what is given here) is, "When a sincere truth seeker finds the wisdom of enlightenment, he realizes that the five senses are empty, and he tran-

scends every suffering." Note that the Hannya Shingyo, admired for its brief but resonant expression of essential Buddhist beliefs, is not a funeral service per se; in a manner comparable to the Lord's Prayer or the 23rd Psalm in Christianity, it is said at regular devotions (particularly in Zen practice) as well as for the dead.

107.5 FX: BURORORO—bus driving away

110.4 It's moments like these that assuage the bitter sting of *Welcome to the N.H.K.* not being a Dark Horse title.

113.4 FX: PA PA—shaking salt on Makino. Japanese (among other cultures) use salt for ritual purification after a funeral; readers may have noted its use also in Vol. 3 of Housui Yamazaki's other manga from Dark Horse, *Mail*.

114.5 FX: PIKO PIKO PIKO—hitting Numata with toy magical girl wand

115.1 FX: JAN JYAKA JAJAN JAAN—ringtone

116.1 The sign says "Kusaha Ceremony," which will immediately put the reader in mind of "Nire Ceremony." In real-life Japan, it is common for funeral homes to use the English loan-word *seremonii* in their company names, signifying their readiness to perform the ceremonies of various different religious rites.

116.3 FX: KACHA—door opening

117.2.1 FX/black: KA—footstep

117.2.2 FX/white: KIN—sound of the metal tip on cane hitting floor

117.3 Although funerals in Japan are usually held with Buddhist rites, a few are conducted with Shinto rites (in fact a major reason so many Japanese funerals are Buddhist is so as to avoid spiritual "pollution" of Shinto rites through the presence of death). A Shinto altar, or *kamidana* (meaning "shelf for the gods") can be seen at the front of the room on 116.4.

122.1 FX/balloon: ZUZURI—sipping tea

122.3 The typical practice in a Japanese host or hostess club (of which today's maid cafes are only one modern incarnation) is that you pay one of the respective hosts or hostesses attached to the establishment 20 minutes at a time to sit with you at a table in a club, make conversation, and drink watered brandy (Michael Gombos maintains he's seen even the leftover watered brandy in the glasses poured back into the bottles from whence they came at closing time). It's just conversation, but if the client wants to try to convince the host/hostess to meet them after work, that's considered their business. At standard rates, you don't get to choose the specific person to sit with you; instead, as long as you keep paying, the old one will leave and a new one will arrive from a waiting room "backstage" such as Numata alludes to here. This system has its advantages for the host/hostess and client; if it's not going well for them, at least it will be over fairly soon. For extra money, of course, you can request

a specific person to sit with you, and some of a club's most popular "stars" can command high rates. But why am I explaining all this? You guys probably read *Ouran High School Host Club*.

124.6 FX/balloon: ZUZU—sipping tea

126 The sign reads "Funeral and wake site for the deceased, Yoshitaka Nonoguchi. Wake: March 12, 4pm on; Funeral: March 13, 1pm on." Note that Kadokawa's logo (the phoenix) is at the top of the sign!

127.3 Another excerpt from the Hannya Shingyo (see 104.4 above). Although partially obscured, the three lines of kanji in this passage read, going from right to left, *Ku Fu I Shiki, Shiki Soku Ze Ku, Ku Soku Ze Shiki*. One translation of this passage would be, "Emptiness is not different from all things; form is emptiness; emptiness is form."

128.3 FX: SU—old woman stepping forward

131.4 FX: GATAN BAKIN—sound of the coffin moving, then wood breaking

135.4 FX: PARA—book falling out

137.1 FX: PATAN—closing book

137.4 <http://www.angel-cp.com/>. Exclusively distributed in Japan through the Morinaga Milk Co., Ltd.—who are also makers of the world-famous non-dairy creamer, "Creap."

142.1 FX: BABABABA—helicopter sounds

142.2 FX: BATATATA—distant helicopter sounds

144.2 FX: CHICHI . . . CHICHI . . .—chirping birds

145.1 FX/balloon: GARAN—shovels clattering on the ground

146.3 FX: PIIHYORO—sound of a bird

147.1 FX/balloon: ZA—footstep

147.3 FX/balloon: DADADA—running sound

147.4 The editor thought Himuro was a *she*, some kind of sinister riff on Rei Ayanami (of whom Natsuki Kato performed a truly spectacular cosplay in the September 18th issue of *Kurosagi's* home magazine, *Comic Charge*). But in a manga written by Eiji Otsuka, you never really know. Actually in manga you never really know, period.

150.4 FX: ZA ZA—digging sounds

150.5 *Gachapon* are the kind of capsules Japanese vending machine toys come in; their name is a perfect example of how sound effects make their way into everyday Japanese speech—GACHA being the mechanical sound of the vending machine knob being turned, and PON being the subsequent popping forth of the capsule.

151.4 FX: GASHAAAN—shattering sound

154.5 As noted before, for many business and official purposes, Japanese use not only the Western year, but the corresponding year of the imperial reign. The late Emperor Hirohito, whose era was known as *Showa* (posthumously, he too is known as the Showa Emperor) died in 1989, the 64th and final

year of Showa. The last year of the old era was also considered to be the first of the new—the *Heisei* era of the current Emperor, Akihito. This story takes place in 2005, but the current year is Heisei 17.

157.3 FX: BASA—tossing down a stack of paper

157.5 FX: GATA—sitting down into chair

160.3 FX: GOFWOO—sound of heavy doors opening

162.2 Cryonics services of the kind described here (preserving bodies and/or brains with liquid nitrogen or other techniques) actually exist, although no more than a few hundred people are known to have used them; the two main cryonics companies in the U.S. are the Cryonics Institute in Michigan, and the Alcor Life Extension Foundation in Arizona. Cryonics “patients” are, in fact, dead—under U.S. law, the procedure can only be applied after death (and would probably in any case kill a living person) and it should not be confused with the classic science fiction idea of “suspended animation,” since that usually implies a living person put into a state of long-term hibernation (something not yet possible under current medical science, just as the revival of cryonics patients is not yet possible). It should be noted that, at least in the United States, it is much cheaper to be cryonically preserved than the 200 million yen figure quoted here; Alcor, for example, charges

US\$150,000 for the whole body treatment—about 17 million yen at current rates. Presumably Nire’s unfortunate customers are having to pick up the tab for the firm’s prime downtown location.

164.1 FX: PARA—sound of a piece of paper being presented

165.1 As a child of the 1980s, I suppose I had better enjoy its current revival for however long it lasts. Well, these things do seem to go in cycles; the 1990s saw a lot of rediscovery of the '70s, whereas the 1970s were known for the '50s nostalgia of *Grease* and *Happy Days*. This, of course, leaves how the 1980s felt about the '60s, an ambiguity reflected by the fact my high school had a themed dress-up called “Hippie/Bum Day.” Gen-X are the natural enemies of the Boomers, which is why I’m voting Obama.

166.2 The To in “Tosuke” is spelled using the character for “winter,” 冬, whereas the “Himuro” is composed of the characters for “ice” and room,” 氷室.

168.5 FX: NII—smirking sound

169.1 The editor’s mother came from a generation where it was considered prudent to always keep a little gold in your teeth; her reasoning was, “What if you need to bribe the camp guards”?

170.1 FX: GOGOGO PUWAAAN—construction and traffic noise

171.2 FX: PA PA—lights coming on

172.4 The “dude” in question is Prince Shotoku (died 621 A.D.) who is

credited with establishing the first centralized government in Japan, and is therefore considered in some respects the founder of the Japanese nation. He was on the 10,000 yen banknote until 1986 (the current 10,000 yen note has Yukichi Fukuzawa, one of Japan's great modernizers in the 19th century).

176.2 **FX: KACHI**—pushing button
176.3 **FX: GOWUN GOWUN**—door closing
176.5 **FX: GOOOON**—door closing
177.3 **FX: KOOOOO**—sound of the AC starting up
178.2 **FX/balloon: JIJI**—sound of sparks
178.3 **FX: JIBABABAB**—sound of a cutting torch working
178.4 **FX: GOWOOOON**—heavy door thudding
180.3 **FX: KON KON**—knocking
180.4 **FX: SASA**—hiding gold

180.5 *Leicheanlieferungsdienst* is, as you might expect, a somewhat dubious way of saying "Corpse Delivery Service" in German. (unlike in France, there is no German edition of the manga as yet). The *dienst* ending makes it sound somewhat like a government agency ("service" as in "Secret Service"), but thanks to Sasayama, they sort of now are anyway.

186.2 **FX: BAKO**—ice breaking
188.1 **FX: FWEEEEN**—flying ship sound
188.2 **FX: EEEEN**—distant flying ship sound
189.2 Powell's Bookstore in Portland, which the city is proud of (and it speaks well of a city that it's proud of its bookstore) claims to accept quatloos; they do accept euros, pounds sterling, yen, and pesos, reflecting the truly international clientele of what is probably the largest bookstore in the Western Hemisphere.

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